

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3132.

SATURDAY, NOVEMBER 5, 1887.

PRICE
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ARISTOTELIAN SOCIETY, 22, Albemarle-street, W.—The FIRST MEETING of the NINTH SESSION will be held on MONDAY, November 7th, at 8 P.M. Address by the President, Mr. SHADWORTH H. HODGSON, M.A. L.D., 'The Unseen World.' Programme Cards of the Ninth Session can be had on application.
H. WILSON CARR, Hon. Secretary.

SWINEY LECTURES on GEOLOGY.

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LECTURES on RAPHAEL SANZIO.—Mr. T. MATTHEWSON will deliver SIX ILLUSTRATED LECTURES on 'RAPHAEL' during November, December, and January, at Steinway Hall, 15, Lower Seymour-street, W., where Programmes and Tickets may be obtained.

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LITERATURE

Histoire du Peuple d'Israël. Par Ernest Renan. Vol. I. (Paris, Calmann Lévy.)

THE first instalment of the long-expected work on the history of Israel, by the author of the 'Histoire des Origines du Christianisme,' has at last appeared. The volume which is before us comes down to the epoch when David became king of Jerusalem, a time when the real history of Israel as a homogeneous nation begins. "Dans ce premier volume," M. Renan says, "le grand mouvement religieux d'Israël, qui a entraîné le monde dans son tourbillon, n'est pas épuisé. Ce peuple n'a encore au front aucun signe bien clair, qui le distingue de ses voisins et congénères. Au premier coup d'œil, on le prendrait pour une petite peuplade syro-arabique comme tant d'autres. Mais l'enfance des élus est pleine d'annonces et de pronostics, qu'on ne comprend que plus tard. La période la plus importante de la vie des grands hommes, c'est leur jeunesse; puisque, à ce moment, tout leur avenir se dessine comme derrière un voile. C'est à l'âge patriarcal que la destinée d'Israël commença de s'écrire; rien dans l'histoire d'Israël n'est explicable sans l'âge patriarcal."

The patriarchal age is that when the Beni-Israel, as M. Renan calls the conquerors of Palestine, were still nomads, for they invaded Syria and Palestine the latest of all the Semitic tribes, whether Phœnician (or Canaanite), Hittite, "Rotenu" (as the Egyptian monuments call them), children of Lot or Lotan (as M. Renan considers them), Moabite, Ammonite, or Edomite. They all came, most probably, from Arabia, just as those who ages before had conquered Babylonia with its earlier inhabitants. M. Renan gives a picturesque description of their tent life, of their social organization, of their religion, and even of their literature. Of the last he says:—

"La poésie des Sémites nomades consistait dans une coupe symétrique de la phrase en membres parallèles, et dans l'emploi de mots choisis. Déjà, sûrement, les tribus possédaient des petits *dians* composés de cantilènes de huit ou dix vers sur les incidents de leur vie nomade, analogues au 'Jasar' [Jashar] des Israélites et au 'Kitâb el-Aghâni' des Arabes."

Of this last book M. Renan seems to make too much, and uses it too often to illustrate the life and thoughts of the Israelites. Surely the lives and conceptions of various

nomadic tribes differ considerably, and it is generally admitted that the 'Aghâni' must be used with great caution to illustrate even early Arabian life. Of course, M. Renan derives his chief information on this early part of the life of the Beni-Israel from Genesis, upon which he looks as containing trustworthy records, which, if not written down at an early period, were at least carefully preserved by tradition. On this point we must reserve our criticism till the appearance of the second volume, which, according to M. Renan's masterly preface, will analyze the various documents contained in the Pentateuch and Joshua, or, as we now say, in the "Hexateuch."

To come now to the early religious ideas of the Semitic nomads. Here M. Renan stands on a firmer basis when he says:—

"Comme toutes les peuplades antiques, le Sémite nomade croit vivre au milieu du surnaturel. Le monde est entouré, pénétré, gouverné par les *élohim*, myriades d'êtres actifs, fort analogues aux 'esprits' des sauvages, vivants, translucides, inséparables en quelque sorte les uns des autres, n'ayant pas de noms propres distincts comme les dieux aryens, si bien qu'ils peuvent être envisagés d'ensemble et confondus. Ce n'est pas le pluriel *dû* qui prouve le polythéisme de l'antiquité grecque et moderne; ce sont des noms tels que Zeus, Hermès, &c. Un *éloh* n'a pas de nom qui le distingue d'un autre *éloh*, si bien que tous les *éloh* réunis agissent comme un seul être et que le mot *Élohim* se construit avec le verbe au singulier. *Elohim* est partout; son souffle est la vie universelle; tout vit par *Elohim*."

There is a good deal of exaggeration, however, about the following deduction:—

"L'Aryen en péril s'adresse à l'élément qui le menace, ou au dieu spécial qui régit cet élément. Sur mer, il invoque Poséidon ou Neptune. Malade, il fait des vœux à Asclépios. Pour les moissons, il prie Déméter ou Cérès. Le Sémite, au contraire, invoque dans tous les cas un seul être; qu'il soit en mer, ou à la guerre, ou menacé par un orage, ou en proie à la maladie, sa prière monte vers le même dieu. Un seul souverain s'occupe de tout. Ce souverain porte des noms divers selon les tribus. Ici, il s'appelle *El*, ou *Alon*, ou *Eloah*; là, *Eliou*, *Saddai*, *Baal*, *Adonai*, *Ram*, *Milik* ou *Moloch*; mais ces noms signifient tous au fond la même chose; ce sont presque des synonymes; ils signifient tous 'le Seigneur,' ou 'le Très-Haut,' ou le 'Tout-Puissant'; ils marquent une excellence particulière."

M. Renan defends here his old theory of the primitive monotheism of the Semitic nations, which is certainly contradicted by the Assyrian Pantheon at least, if not by the Ashtarothe, the queen of heaven, the Kiun, the Succoth, and many other divinities worshipped and no doubt invoked by the Semitic tribes of Canaan, though on what occasions we are not told. That the word *Elohim*, or dialectical variations of it, is a general term common to nearly all the Semitic populations cannot be denied, whilst *Yhwh* was for a long time the national god of the Israelites, just as Chemosh was of the Moabites. And it was only the prophets who made *Yhwh* equal to *Elohim*, *Yhwh* ceasing to be the god of terror and vengeance, and becoming as just and merciful as *Elohim*.

M. Renan next speaks of the influence exercised by the Babylonians on the nomads who passed by their country in the course of their migration. In Babylonia stood Ur Kasdim, with its legends and with M. Renan's mythical king Father Orham,

considered as founder, legislator, and saint; hence M. Renan derives the story of Abraham coming from Ur, Abraham being *Ab Orham*, Father Orham, mentioned in Ovid as "Pater Orchamus." The Assyrian reading of Urkhammon, however, as M. Renan observes himself, is doubtful; and Ovid's Orchamus, if, indeed, the name is not invented for the sake of the metre, is an Achæmenian king, who must consequently have belonged to a Persian town, and not to Ur. Abraham may be a mythical king of Damascus, as Nicolaus Damascenus states, and his name may have reached the tribes of Palestine; but it is more than questionable whether "Terah" can represent *Τραχών*, Trachonitis, and "Haran" the Hauran, as M. Renan suggests. What is certain is that the various tribes of Moab, Ammon, Edom, Ishmael, claimed to be descendants of Abraham like Israel, and all of them, except perhaps Ishmael, spoke the same language.

In the chapter on the religion of the Beni-Israel, M. Renan trusts too much to the good memory of compilers, and, moreover, he introduces the ideas to be found in Job, which represent, perhaps, some of the religious beliefs of a tribe in Edom, but are not of much value for the early patriarchal age of the Beni-Israel. But in order to follow all these data properly we shall have to wait, as we have already said, for M. Renan's second volume, where the value of the documents will be determined according to their several dates. As to the Beni-Israel in Egypt and the Exodus, M. Renan follows closely the Biblical narrator. For this part of his work he has had the best information as regards the evidence of the Egyptian documents from M. Maspero. The Hyksos, according to him, are closely related to the Hittites of Hebron, and this locality is mentioned in connexion with Zoan. "Comme il arrive toujours," says M. Renan,

"quand des barbares entrent dans une ancienne et forte civilisation, les Hyksos ne tarderont pas à s'égyptianiser. Ils élevèrent des temples égyptiens au dieu sémitique Sutekh (Sydyk) [this seems to be very doubtful], et adaptèrent l'hieroglyphisme égyptien à leurs besoins."

M. Renan even thinks that the Hyksos were the inventors of the so-called Phœnician alphabet. The Hyksos were joined by the clan of Josef or the Beni-Josef, and the Israelites accepted while in Egypt the Egyptian mythology, the ark with its cherubim, the serpent, the calf (Apis), the *Urim* and *Thummim*, and even the institution of the Levites. Upon the passage of the Red Sea M. Renan writes as follows:—

"La branche de la mer Rouge qui de nos jours se termine à Suez en une plage sans profondeur s'avancait alors, sous forme de lagune, bien plus avant dans les terres, et joignait, par un chapelet de lacs ou par des infiltrations souterraines, le bassin des lacs Amers. En réalité, les eaux de la mer Rouge venaient jusqu'au seuil dit aujourd'hui du Sérapéum. Celui qui voulait passer d'Égypte en Asie, en laissant ce seuil au Nord, devait traverser des flaques d'eau appartenant à la mer Rouge, bien qu'à certains endroits, par suite des ensablages, il eût à peine besoin de se mouiller les pieds. De tels passages, cependant, n'étaient pas sans offrir quelques dangers. La marée, dans ces couloirs resserrés, pouvait avoir, par certains vents et à certains moments de l'année, de singuliers caprices, et, si l'on ne

prenait pas bien ses heures, on pouvait se voir cerné et exposé à périr en des sables mouvants."

Israel then reached Mount Sinai, a place of worship frequented by various tribes, and here *Yhwh* was introduced as the national god, who imperiously commanded an eternal war—a war of extermination, in fact—against Amalek. "Deux choses seulement," says M. Renan,

"se laissent entrevoir. La première, c'est que, dès l'époque sinaïtique, on s'habitue à concevoir Iahvé comme apparaissant sous la forme d'une vision de flamme. Il a pour vêtement la nuée sombre, pour voix le tonnerre, pour traits les carreaux de la foudre. En temps d'orage, il glisse sur le vent, roule sur les nuées un char d'airain, comme un Capanée. On lui prête parfois un char automatique muni d'ailes. Un second fait, non moins remarquable et acquis, c'est que le Iahvé des Hébreux, arrivé à sa constitution parfaite, demeure dans le Sinai, comme Zeus et les dieux grecs demeurent dans l'Olympe."

After this M. Renan has less difficulty in tracing the history of the Israelites on their way to Canaan and their conquest of the country. Two chapters are accordingly introduced under the titles of "Développement du Iahvéisme Matérialiste" and "L'Oracle de Iahvé," which are remarkable in style as well as in their conception of the character of Iahvé before the era of the great prophets. Space does not allow us to give more than the final words:—

"Le Iahvé du temps des Juges n'a presque rien d'un dieu moral. Il choisit certain peuple; il aime certains hommes; ses préférences ne s'expliquent pas. Il est fort inférieur aux antiques *Élohim*."

M. Renan does not admit that in Samson we have the legend of a sun-god, for he says: "La mythologie pure n'était guère du goût des anciens Hébreux." Samuel is considered as having been favourable to the establishment of a kingdom, and it was only the theocratic texts which introduced into the books of Samuel a contrary idea. The same was also the case as regards the point of considering the king a kind of sacred personage. "Le roi," says M. Renan,

"si ardemment demandé, parce qu'évidemment les conditions du siècle le réclamaient, est, on le voit, le *basileus* des Grecs homériques. Le *basileus*, comme son nom l'indique, marche en tête du peuple, entraîne le peuple à la bataille, un bâton à la main; voilà sa fonction; voilà son rôle. C'est le *Herzog* germanique."

The vacillating character of Saul and the diplomatic behaviour of David are described with much skill, although the feelings of English readers will, not unjustly, be offended by the concluding passage in M. Renan's volume:—

"Nous assisterons de siècle en siècle à ces transformations. Nous verrons le brigand d'Adullam et de Siklag prendre peu à peu les allures d'un saint. Il sera l'auteur des Psaumes, le chorège sacré, le type du Sauveur futur. Jésus devra être fils de David! La biographie évangélique sera faussée sur une foule de points par l'idée que la vie du Messie doit reproduire les traits de celle de David! Les âmes pieuses, en se délectant des sentiments pleins de résignation et de tendre mélancolie contenus dans le plus beau des livres liturgiques, croiront être en communion avec ce bandit; l'humanité croira à la justice finale sur le témoignage de David, qui n'y pensa jamais, et de la Sibylle, qui n'a point existé. *Teste David cum Sibylla!* O divine comédie!"

M. Renan is himself conscious that he will excite the dissatisfaction of many by his new book, and accordingly in his preface writes as follows:—

"Malgré les efforts qu'on a faits pour ne pas sacrifier en ce livre l'admiration à la critique et conserver au doute ses droits, on sait bien que l'histoire d'Israël, ainsi écrite, mécontentera deux classes de personnes: d'abord les israélites exaltés [perhaps also Christians] qui veulent tout ou rien, et ne sont contents que si on présente le caractère et le rôle d'Israël sur le ton d'une constante apologie..... Cette histoire mécontentera également les esprits étroits à la française, qui n'admettent pas qu'on fasse l'histoire de temps sur lesquels on n'a pas à raconter une série de faits matériels certains. Des faits de ce genre, il n'y en a pas dans l'histoire d'Israël avant David. Pour contenter les historiens de cette école le présent volume devrait être une page blanche."

We know of a third class of readers who will be also dissatisfied with the author, because he very rarely refers in his notes to his predecessors in the same field of research, although their names are duly mentioned in the preface. We observe, too, that English books and communications in periodicals are completely ignored by M. Renan, but at his age one cannot be expected to read everything. We have to make reserves in regard to several philological impossibilities admitted into the work; but who could find fault with a few mistakes in so brilliant and attractive a volume?

The Revolutionary Movement of 1848-9 in Italy, Austria-Hungary, and Germany, with some Examination of the Previous Thirty-three Years. By C. Edmund Maurice. (Bell & Sons.)

THERE are not many books written now, at any rate by authors who have thoroughly mastered their subjects, of which it can be said that they are too short; but this is one of the few. Mr. Maurice has evidently taken immense pains in studying the causes and events of what he calls on his title-page "the revolutionary movement," and on his cover "the revolutions," of Southern and Central Europe, which caused, along with much else, the downfall of Metternich; and he has furnished a valuable epitome, not only of the stirring incidents of 1848 and 1849, but also of the social and political conditions of the generation leading up to them. The facts, which he has sifted with care and recounted with commendable impartiality, are, however, unfortunately so crowded together that the ordinary reader will derive from his narrative a less clear understanding of the subject than might have been obtained either from a work of the same size with fewer details, or from a work large enough for its contents to be set forth picturesquely and in perspective. Mr. Maurice pays as close attention to obscure street-riots and to angry speeches or pamphlets emanating from comparatively unimportant agitators as to the most forcible utterances of Mazzini or Kossuth, or to the boldest exploits of Garibaldi or Bismarck. The result is a book less readable, and therefore less generally instructive, than, with the author's full knowledge and just appreciation of his subject, it might have been.

Another drawback to the value of the volume, as it appears to us, is the exclusion

from it of all but the most incidental reference to the French Revolution of 1848. Mr. Maurice was very properly anxious to tell his story in such a way "that students of this period may be able fairly to estimate the other influences which produced these great results, unblinded by the splendour which anything done in Paris seems always to have for the student of revolution"; and as already several books, good and bad, have dealt with the events that led to Louis Philippe's overthrow and Louis Napoleon's promotion, there was certainly no need for another detailed account of them. As not only "students of revolution," but revolutionists themselves, however, have often been either blinded or enlightened by attempts and achievements in Paris, and as this was particularly the case in 1848, it is necessary for a complete unravelling of the story that the French threads as well as the Italian, Hungarian, and German threads should be taken account of. Mr. Maurice may think meanly of Louis Blanc and Lamartine, and there can be no doubt that French example was hurtful instead of beneficial to the other revolutionists, who aimed at objects very different from those of the Parisians; but, for all that, there was closer relation between the movements than Mr. Maurice recognizes.

So much having been said in the way of mild fault-finding, we may thank Mr. Maurice for having made a really important contribution to modern history. With the actual movements of 1848-9 barely more than half of his volume is occupied. In six earlier chapters, the most interesting and suggestive in the book, he traces the preliminaries of those movements from the settlement of 1815, when, Napoleon Bonaparte having been got rid of, Metternich began to "reign in his stead." Perhaps Mr. Maurice estimates too highly Metternich's power over the nations of Europe. He was only tolerated, even in Austria, because he was a clever tool of despotism. But his power and the mischief he wrought among the subject races that were directly or indirectly under the heel of Austria can hardly be exaggerated. He was the agent and promoter, if not the author, of all the oppressions practised, from Petersburg and Moscow down to Pesth and Naples, by the weak or cunning tyrants whom Napoleonic aggression had made allies, and who were not more bound together by hatred of France than by fear of popular risings. The slow and fitful growth of national feeling, a movement of the peoples which was altogether distinct from and opposed to the statecraft of the rulers, between 1815 and 1848, is ably pointed out by Mr. Maurice, whose excuse for paying little heed to the French revolutions is that these had scarcely anything in common with the agitations elsewhere. As he aptly says:—

"The first movement for distinctly national independence in Europe had been the rising of Spain against France in 1808; the second, the rising of Germany in 1813; and though there might be in France sentimental sympathies with Greeks and Poles, these were due rather to special classical feeling in the one case, and traditions of common wars in the other, than to any real sympathy with national independence. France, at the end of the previous century, had offered to secure to Europe the Rights of Man,

and had presented them instead with the tyranny of Napoleon; the rights of nations had been asserted against her, and the national movement would be continued irrespective of her."

Being duly, if not unduly, impressed with the difference between national and humanitarian aspirations in the modern struggles for liberty, Mr. Maurice traces succinctly the growth of national feeling in Italy, Hungary, and Germany, and occasionally notices the progress of affairs in Greece, Poland, and elsewhere. He shows how in Italy Alfieri, Foscolo, Manzoni, and others evoked sentiments that could not be crushed out by Metternich's stamping down of Carbonarism, and how these sentiments extended to other countries, and led to action differing from that in Italy according to the differences of race and religion which they influenced, but were not strong enough to control. There is much shrewd observation in the chapters headed "Faith and Law against Despotism" and "Language and Learning against Despotism," in which he brings his inquiry down to the early work, the education and propagandism, of Mazzini and Kossuth; and he makes plain the divergences of purpose that, not apparent to the fellow workers in the time of commencement, were almost ruinous when the various agitations were at their height. It cannot be justly said that any of these agitations failed; for, jointly and separately, they put an end to the Metternich supremacy, and rendered inevitable the reconstructions, not only in Italy and Hungary, but also in Austria proper and in the minor German states now absorbed in the German empire, which, disappointing as they were to the revolutionists, were perhaps as large an advance towards national vigour, and even constitutional government, as the people were prepared for; but the issues might have been much brighter had there been less of the class jealousy and race hatred which were inseparable from the feeling of nationality that Mr. Maurice prefers to vague longing after "the Rights of Man." All Mr. Maurice's readers may not agree with him in this preference; but they can learn much from his careful and impartial exposition of the circumstances that prevented the diverse "revolutionary movements" of 1848-9 from merging into one overwhelming movement.

A fuller analysis than Mr. Maurice has allowed himself to make of the qualities and characteristics of the several leaders of revolt would be useful in showing how, besides the falling apart of the national forces that Mazzini hoped would be combined in one great struggle for liberty in Europe, there was other and yet more lamentable division among leaders and parties within the limits of the same nationalities. Perhaps we now know all that can be known about Mazzini and his associates, who were not always in sympathy with him, and can see how it was that, with all his merits, he was not able to master the obstacles in his way; but ampler information than Mr. Maurice has given—and than, after his prolonged studies, he was, we may assume, in a position to give—about such men as Kossuth and Deak would have helped his readers to see how it was that, when they did not neutralize one another's work, they were not able to work together in such ways

as their common aims and their duty to the cause they cherished required. As it is, Mr. Maurice's pen-and-ink sketches, neat as they are, are rarely adequate, and just good enough to be irritating. This, for instance, is his description of Deak:—

"He was broad and sturdy in figure, his face was round and humorous, and his eye twinkled with fun. Yet he was not without a deep shade of melancholy. He was a man who inspired in all who came near him a sense of entire trust in his honesty and steadiness of purpose; and this feeling, though unlike the enthusiasm which is roused alike by the highest genius and by merely popular gifts, was yet exactly the form of confidence needed to enable Deak to do the special work which lay before him."

And this of Kossuth:—

"He possessed a quick and keen sensibility, which was the source of many of his faults and of his virtues. No doubt it was to this sensibility that he owed a large part of that matchless eloquence which was to be so powerful an engine in the revolutionary war. It was connected, too, with the keen statesmanlike instinct which enabled him to see so often the right moment for particular lines of action; and which, had it been united with a wider sympathy, stronger nerves, and a more scrupulous conscience, might have made his career as useful as it was brilliant."

Italy and Hungary, of necessity, fill between them a large part of Mr. Maurice's volume, and his plan, though the best he could have chosen with the object he had in view, renders it sometimes rather difficult to pick out and piece together his detached references to the revolutionary movements in Galicia, Transylvania, Bohemia, and districts further north, as well as in the western Danubian provinces; but what he says about the less familiar episodes in these outlying parts of the great field of disturbance, each with a more or less independent "movement" of its own, adds much to the value of his book.

The Practice of Banking. By J. Hutchison. Vol. III. (Effingham Wilson & Co.)

THIS volume continues the exhaustive work on banking practice to the elucidation of which Mr. Hutchison has already devoted much time and the most extraordinary industry. The first volume was published in 1881, the second in 1883, and in a fourth, to appear in due time, Mr. Hutchison hopes to bring his encyclopædia, as his work may truly be styled, to a close. A sensible plan of printing "addenda" to the volumes which have appeared already enables him to carry the information supplied to the latest date.

Bankers as a class, have more often than almost any other business men, to tolerate absolutely irrelevant remarks from their customers when calling at the bank professedly about their own affairs, and hence we may pass by without any further notice the political observations which Mr. Hutchison has thrust, neck and heels, into his preface, in which he touches on matters which have nothing whatever to do with the subjects dealt with in the book. Apart from the observations referred to, and some other remarks on the faulty construction of the Law Courts, which, as bankers are not builders, do not in the slightest degree concern them, Mr. Hutchison's book is practical enough. The volume, as stated on the title-page, includes "the cases at law and in

equity bearing upon all branches of the subject." It may possibly have occurred that every case decided is not chronicled in this book, certainly the closest study of all it contains would not enable a banker untrained in the law to dispense with the assistance of his solicitor on any except the most trivial occasions; but still a careful examination of the volume will repay the time devoted to it most fully.

We will endeavour to give some idea of the many points which are treated of. These are entirely technical. The only interest to the ordinary reader must be by showing him how many frauds business men may be exposed to, even in carrying on the ordinary transactions of every-day affairs. The caution against fraud in the deposit of the deeds of land used as building sites is certainly most necessary; and the risk involved in advances to speculative builders is clearly pointed out. The advice as to the course to be followed on receiving copyhold property as security is decidedly timely. The deposit of deeds of landed property with bankers as cover for advances is so usual that Mr. Hutchison does well to enlarge on it, as well as on the principles on which the theory of constructive notice is founded. The subjects, however, discussed in the volume are so numerous that all we can do is to glance at their titles. Thus the law as regulating bills of lading, the rights and liabilities of indorsees, mortgages on ships, debentures, bonds, guarantees, bills of sale, wills, and many other points, all likely to be required by men of business, is carefully noted; and though, as we stated before, no prudent banker will venture on any point involving the slightest intricacy without consulting his solicitor, yet the study of this volume may assist him by suggesting the avoiding of risks which might have necessitated the calling in his legal adviser.

Some very practical hints are also contained in the book. The suggestion that customers could write up the debit side of their pass books might provide banks with some securities against forgeries. The very size of the volume prevents us from making many quotations from the text; but it is desirable to give publicity to the following statement, as it reveals a danger of fraud to which the public in general is exposed quite as much as the bankers at the present time:—

"In this country a great number of spurious sovereigns and half sovereigns are in circulation, and many of them very difficult of detection. Those made of 'mystery gold,' a compound of platinum, tin, and copper, stand the tests of the ordinary acids, and are of the weight of real gold. Some of the spurious sovereigns contain about 7s 6d. worth of gold. Difficulties in distinguishing a bad from a good sovereign are also occasioned by the varieties of the coin in circulation, there being no fewer than five descriptions, the light coloured, with an alloy of silver; the dark, with copper; one having the British coat of arms on the reverse; another the St. George; and, finally, the Australian sovereign."—P. 682.

Beyond the different descriptions of coins which Mr. Hutchison mentions there are the Jubilee coins, but these, it is devoutly to be hoped, will never be allowed to pass into circulation. If they do the fraudulent coiner will have a great addition to his field of enterprise. The remark Mr. Hutchison

has made on the gold coinage is very just. We can only hope that a timely withdrawal of the worn coins may lead to the substitution of a better class of mintages, which would render these frauds more difficult. The list of addenda to the volume is copious, and it appears carefully printed. We do not, however, quite understand the statement on p. 671, which, referring to diamonds, gives the carat measure as "about seven ounces"; we thought that it but slightly exceeded three grains. The main portions of the volume, however, appear to be both carefully written and thoroughly revised, and the whole work will provide our banking friends with an interesting and valuable study, which they will find both profitable and so interesting as almost to deserve the description of being amusing.

The Corsairs of France. By C. B. Norman. (Sampson Low & Co.)

LIKE many other books, 'The Corsairs of France' might have been much better if the author had taken more pains—if he had realized that in writing on history something more is wanted than good intentions, something more than freely paraphrasing from the first accessible relation. But this something Capt. Norman has not sought for, or, at any rate, has not found; and the result is that the biographical sketches now offered to us are marred by chauvinistic romances, which have their origin not in fact, but in the patriotic ardour of some earlier chronicler, or by inaccurate statements which, in themselves of not much consequence, are important as evidence of the untrustworthy nature of the book. It is far from our intention to frame a catalogue of these romances or inaccuracies, but having said so much it is necessary to support the allegation by examples, premising that we do not attribute these to Capt. Norman as faults of commission. We cannot hold him guiltless of carelessness; but of undue and untimely exercise of imagination or invention we freely acquit him, even though, owing to the care with which he has avoided citing authorities, it is, for the most part, impossible to attribute the blame of any particular misstatement to its legitimate owner. Several of the illustrations, which are indifferent photographic reproductions of the engravings in Eugène Sue's '*Histoire de la Marine Française*,' lead us to believe that to that romance we may refer the story of the brutal murder of Martin Lanoix, though, if so, it has lost nothing of its horror in the retelling; but we confess our inability to say where the inquirer must look for the original of the statements that in the autumn of 1690 Jean Bart commanded the *Entendu* of seventy guns, that the battle of La Hogue was fought in the spring of 1693, or that Bart was present in it in command of a 62-gun ship named the *Glorieux*. The statement that the *Nonsuch*, when she captured the *Railleuse* and her consort in May, 1689, had in company with her a 42-gun ship, owes its origin to the '*Mémoires du Comte de Forbin*,' though it has apparently been filtered through some other medium, for Forbin speaks of "deux vaisseaux anglais de cinquante pièces de canon"; Capt. Norman says they mounted forty-eight

and forty-two guns respectively. It is strange it did not occur to him to ask what part this 42-gun ship took in the action that followed. The statement that "every single officer of the *Nonsuch* was killed or wounded" is incorrect by implication; there was only one single commissioned officer on board, viz., the captain, who was killed. For some reason that does not appear, there was no lieutenant; the master and the cook, who were both killed, were warrant officers; the boatswain, who ranked next after the master, was equally a warrant officer. Capt. Norman has apparently not understood that in 1689 the boatswain had relatively a much higher rank than he has now, and has described this particular boatswain as "one Robert Small." He was, of course, one in its numerical sense, but a very well-known one; not Small, but Sincok, who on arriving in England was promoted to be captain.

The story of Duguay Trouin breaking a ruler over the shaven pate of his tutor has no place in the '*Mémoires*' or in any recognized biography. The prizes spoken of on p. 178 were, according to the '*Mémoires*,' both pillaged, and were left, not at Brest, but in the river of Nantes, where Duguay Trouin refitted. The name of the captain of the *Prince of Orange* was not Stackpole, but Vincent. Duguay Trouin's captivity lasted, not fourteen months, but about six weeks; and the "fair *compatriote*, the wife of a Devonshire merchant," who "with the shrewdness of the sex brought her batteries to bear on the captains of neutral ships who, in the course of business, visited her husband's house," is described in the '*Mémoires*' as "une fort jolie marchande," the equivalent of which in Plymouth English is "a dolly-mop," of whom the captain of the guard "devint éperdument amoureux," and "dans l'envie qu'il avait de l'épouser" rather shut his eyes to her intrigues for his prisoner's escape. Again, of this escape we are told:—

"In less than an hour—after sunrise—the boat was entering the little harbour of Treguier. With the simple faith of Breton fishermen ('savoir,' says Duguay Trouin, 'l'officier, compagnon de ma fuite, mon maître d'équipage, mon chirurgien, moi et mon valet'), the first act of the escaped corsairs was to repair to the village church of Treguier, and there, amidst the votive offerings of many a shipwrecked sailor, to return thanks for their happy deliverance..... Duguay Trouin and his brave companions were accorded a hearty welcome by the good people of Treguier. Fresh clothes were supplied them and a hearty meal prepared and eaten amidst general rejoicing; then hiring a country cart, the whole party set off for St. Malo."

Duguay Trouin himself gives a different account of this landing. He says:—

"Vers les huit heures du soir, nous abordâmes à la côte de Bretagne à deux lieues de Treguier. Charmé de me voir échappé de tant de périls, je sautai légèrement sur le rivage, pour embrasser ma terre natale, et pour rendre grâce à Dieu, qui m'avait conservé. Nous gagnâmes ensuite le village le plus prochain, où l'on nous donna du lait et du pain bis, que l'appétit nous fit trouver délicieux; après quoi nous nous endormîmes sur de la paille fraîche. Le jour ayant paru, nous nous rendîmes à Treguier et de-là à Saint-Malo."

Turning over a few pages, we may point out that the loss of the *Southampton* in her engagement with *Thurot* was not sixty killed and wounded, but, as exactly stated

by Gilchrist, "eight killed and thirty-nine wounded, many of them dangerous"; that, though slightly inferior in guns and considerably so in the number of men, there is no ground for saying that she "was glad enough to escape before the arrival of the *Chauvelin*," but that, on the contrary, she beat the two of them off, after an engagement of nearly three hours with one or both. It may be worth while to give an extract from Gilchrist's letter, written on July 26th, 1757, which is surely as worthy of our confidence as the vapourings of the anonymous biographer of *Thurot*, first published thirty-four years after date. What Gilchrist wrote is:—

"I fell in last night, about 11 o'clock, off the high land of St. Albans, with five sail of French, two of which appeared to me to be of equal force with myself. One of them I engaged upwards of an hour and a half. She attempted to board me several times, but meeting with so warm a reception and received so much damage from me that she made signals for the other to bear down to her assistance, who immediately came down, and I was some time between two fires, one upon the bow, the other upon the quarter, and continued engaging me upwards of an hour longer. I luckily got my whole broadside to bear on the first ship; and by breeching my aftermost guns aft and my foremost guns forward, I gave her a whole broadside, which silenced her entirely. The other ship then came up and began a very smart engagement for about a quarter of an hour, after which she dropt astern. By this time I was left a perfect wreck and in no condition to follow either of them."

There is no question that the *Southampton* was much overmatched; and it is little to *Thurot's* credit that he did not capture or—as a ship commanded by Lord Dundonald's grandfather might take a good deal of capturing—that he did not destroy her.

Still more inaccurate than the account of the fight with the *Southampton* is that of the fight with the *Solebay* and *Dolphin*, which is here spoken of as *Dauphin*. Capt. Norman was apparently not aware that the circumstances of this engagement were inquired into by a court-martial, and that we thus have them detailed by cross-examination and on oath; otherwise he could scarcely have repeated such misstatements as:—

"On the 26th [May] he [Thurot] sighted four large vessels, evidently ships of war, and he prudently endeavoured to avoid them; in this he was disappointed, as two of them, fine, fast-sailing frigates, overhauled him, and ranging up alongside, hailed him to surrender..... For seven hours the running fight continued, and then a lucky shot from the *Belle-Isle* having carried away the foretopmast of one of the frigates, and the other being in flames, the pursuit slackened, and *Thurot* was enabled to shake off the larger ships in the course of the night."

Almost every one of these details is incorrect. There were not four large vessels, or four vessels of any kind—only the two, and each of them much smaller than the *Belle-Isle*. *Thurot* did not endeavour to avoid them; on the contrary, under English colours, he ran down to the *Dolphin*, which was three quarters of a mile or more to windward of her consort; it was nearly an hour before the *Solebay* came into action. The fight did not continue for seven hours, but, from first to last, for barely the half of it—from 8^h 15^m to 11^h 30^m; neither of the English ships lost her foretopmast, neither was in flames:—

"About forty minutes after 11 the enemy wore and made sail; we wore also after him. The enemy hauled on board his main tack and went from us fast. Made all sail in chase; continued chasing till near 5 o'clock; enemy was then two leagues ahead of us; at 6 enemy hull down."

The captain of the Dolphin was named Marlow, not Macleod; and he was not killed.

And it is not only in the regular course of his story that the author is thus inaccurate. He frequently wanders away from the path that lies before him, and is apt, when he thus strays, to make slips that might have been avoided with a little caution; for instance, the mention of "the ensign at the mizen peak," the suggestion that Linois was in the East Indies before the Peace of Amiens; or such absurdities as this, "Bart (a capitaine de frégate).... transferred his flag to the Serpente.... Then, wearing ship, he bore down to meet the Englishman.... steadily the enemy bore down upon him"; or as this, "Her antagonist was flying a captain's pennant"; or this, "Gradually she got more weigh on her."

But there would be no advantage in further pursuing this ungracious theme. We regret, and most of all for our own sake, that Capt. Norman should have taken a lax view of the duties of an historian, and that it should have been our disagreeable duty to point out some of his shortcomings. When he quits the past to speak of the present we are happy to find ourselves more in accord with his reasonings and his deductions, intensified though they be by the purely French estimate he has adopted of the exploits of the French corsairs. It is a pleasure to quote such a passage as this, which repeats much of what we said some weeks ago:—

"We forget that Surcouf blockaded Calcutta and crippled our Indian trade; that Cassard ravaged our West Indian possessions; and that Jean Bart and Thurot landed on our own shores. We forget that English men-of-war struck their flags to French corsairs, and that ships built in our own dockyards fought under the French flag and captured many a goodly prize. Pedants may assert that history does not repeat itself; but facts are stubborn things; and we have seen the heroism of Jean Bart rivalled by that of Thurot, and the successes of Duguay Trouin surpassed by those of Surcouf. Have we any warranty that the next great war will not see fresh rivals for distinction springing up from amongst the seafaring population of France? Have we not rather, in the recent writings of Admiral Aube, the French Minister of Marine, every reason to believe that the lines on which France will conduct her future naval operations will be precisely similar to those followed by the corsairs of old?Treaties are made only to be broken. The present generation has seen the Treaty of Paris of 1856 and that of Berlin of 1878 torn into shreds by the Autocrat of all the Russias or resolutely neglected by the Sultan of Turkey; and we have ample proof that in the next war with France her Ministers will not scruple to ignore the Declaration of Paris."

Which pregnant summary we commend to the earnest attention of our administrators, of our shipowners, and of the whole community.

My Consulate in Samoa: a Record of Four Years' Sojourn in the Navigator Islands, with Personal Experiences of King Malietoa Laupepa, his Country, and his Men. By William B. Churchward, late Acting British Consul. (Bentley & Son.)

SELDOM since the unregenerate days of 'The Earl and the Doctor' have the peculiar charm and colouring of South Sea island life been so well portrayed and brought home to the reader as in the volume before us. The writer spent four years in Samoa, and going there recommended to the natives by Sir Arthur Gordon, he was admitted from the first to their confidence; thus his opportunities were exceptional, and he made the most of them, setting himself at once to study native life and customs in a sympathetic spirit. Lord Pembroke, we think, speaks of the man who has succumbed to these pleasant influences as "South-Sea-islandized." If the term may be used in a favourable sense of a man who has at the same time contrived to retain the energy, honesty, and morality of an Englishman, we should say that the writer of this book had been effectively South-Sea-islandized. Accordingly the reader may feel confident that the vivid colouring of his pictures, both of life and of natural scenery, is as true as it is sympathetic. The natural beauties of the landscape are very great—the wildly romantic forms of hill and valley alike clothed with varied and splendid verdure, and the broken coast-line with its border of peaceful water enclosed by the long lines of surf-beaten reef; the charm of the whole enhanced by the indescribable softness and limpid clearness of the air.

"Sailing along the coast inside the reef through the calm amethystine waters, the view of the land is really grand. Stretched out beneath the awning, the boat moving smoothly and steadily, with no more perceptible movement than if she were standing still, the motion of travelling seems to be transferred to the shore, which to the mind appears to be passing by in ever-changing beauty and panoramic procession. It is, indeed, like a scene from fairy-land; and if viewed at sunset or daybreak, the picture baffles all true delineation. After travelling perhaps all night in the boat, a practice very much in vogue to avoid the heat of the sun, some unaccountable and indescribable sensation warns the traveller that day is about to break. Soon, imperceptibly and gradually, the hills to the eastward, until now barely to be distinguished from the sky-line, begin to adopt some defined form and shape, becoming every moment more clearly outlined against the dull gray sky. If such a term is allowable, there is now a sort of tangible light diffused around—a light to be plainly felt, inducing the same sensation that takes possession of the observer during a solar eclipse. Soon the clouds hanging above the hills become flecked and spangled with bright gold and pink, all objects on the previously dark hillside grow momentarily more and more visible, whilst the close approach of the ruler of the day is announced by huge, spear-like, fiery-coloured beams of light thrown defiantly high aloft from behind the sombre mountain-ridge, now more sharply cut out against the rapidly brightening sky, swiftly changing her cold gray mantle for one of azure blue of wondrous depth, the promise of a lovely day. How dark and dismal about this time appear the deep valleys and gullies formed between the mountain-spurs, the whole sides of which are by force of contrast thrown into a profound shade! They convey

the idea of black spots on a black ground, indistinguishable, yet to be seen. Now the illuminated clouds begin to lose their splendid tints, which, slowly fading away, finally leave them altogether in their everyday robes of fleecy white.....The whole country wakes into life as it were by magic.....Here and there, as it were protesting in sullen and threatening silence, like so many goblins of darkness viciously, though powerlessly, resenting the advance of light, lie scattered numerous jet-black rugged volcanic rocks, serving by their dismal colour only to bring into greater prominence the splendid and joyous awakening of Nature all around.....Soon, with a few strong strokes of the paddle, the canoe shot right out from the dark and dreary mangroves, in whose gloomy shade we had been so long journeying, into a beautiful little lagoon, just awakening into life with the young morning sun which, not yet risen clear of the tall trees to the eastward, threw across the whole basin a most weird light, adding a wonderful charm to one of the prettiest peeps that I ever saw. An archipelago of miniature islands was dotted all over this miniature sea formed at the very base of the steep bush-clad hills rising abruptly from the water-level, and richly gilt with the new sun's glorious rays. It was indeed lovely. Dense billows of green of all shades appeared to be rolling from off the mountain's side and plunging into the placid waters, deep in whose bosom their reflection, faithfully preserved, made it impossible to determine where the verdure commenced or the waters ceased. Silently paddling, threading our way tortuously between the flower-bespangled mimic islands in this fairy ocean, we passed through group after group equally beautiful, revelling in a sense of perfect contentment, and happy with a conscious yet undefined desire to pass dull life away in such surroundings."

But, alas! a few hours later,

"what a difference the time of day made in everything! There was the placid lake slumbering; but, oh, how oily it looked at the foot of the same steep hills! there were the islands gaudy with flowers, but all quivering in a blurred and languid manner in the damp miasmatic heat; there was the sun, but not the mild one of the beautiful lagoon; and where was the ardent desire to pass life away in such surroundings? Nowhere; but there was a very strong one to go and shuffle off the mortal coil anywhere else."

We quote the above as specimens of the author's powers of quiet description; but he possesses also a livelier, and to himself perhaps more natural style, which is none the less vigorous from being somewhat unconventional; and the book contains many graphic and amusing accounts of adventures among the impenetrable mosquito-haunted forests, abrupt precipices, and swollen torrents of the interior, which give an excellent idea of the physical characteristics of the country.

Even more interesting, perhaps, is the insight he gives into native character, ways of thought, habits, and customs. He corroborates all that others have said as to the splendid physique and attractive appearance of the race, and their great natural refinement and intelligence. It is, in fact, mainly their clear perception of their hopeless inferiority to white men in material strength and organization which has often made them the prey of adventurers to whom they have applied for help so to regulate their policy as to be able to deal on more equal footing with the strangers. Many of their wars have, the author declares, been due to dissensions encouraged by European intriguers for their own purposes. By nature the people are very honest.

They will not repudiate a bargain which they understand; and although the writer's house, with its, to natives, valuable contents, stood always open, and frequently was thronged with visitors, nothing was stolen. Their acute perception of their helplessness led to repeated requests that England would annex them; and this pointed preference for England excited the jealousy and hostility of the Germans, which the Samoans vainly attempted to allay by ingenious expedients. On one occasion, after a petition to England had been sent in, they organized a monster cricket match, which was to last till the answer came, so that they might not be disturbed in the interval. Unfortunately the answer never came. The game of cricket, of the introduction of which the author gives an amusing account, was, he says, energetically opposed by the Germans as a too prominent sign of British influence; but it is fair to add that a match played by a hundred on a side and lasting for a week or two, with its accompanying festivities, might be felt to have economic disadvantages. On another occasion, hard pressed by the Germans to place the chief power in their hands, they humiliated themselves in the dust before them, but wrote privately at the same time to the British authorities to say they had felt compelled to do this in self-defence, but looked to us nevertheless to protect and annex them. This naturally, perhaps, irritated the Germans, and led to the very harsh measures which have now culminated in the forcible abduction of King Malietoa, who was, nevertheless, an honest and intelligent ruler, and who with fair treatment, and the support which Germany no less than England and America had promised him, would have easily established order throughout the group.

To turn to lighter matters, Mr. Churchward's social sketches are often exceedingly humorous. The maxim "Honi soit qui mal y pense" is one which needs to be frequently invoked by the friendly narrator and critic of Samoan manners; but in truth, though the more hardened sceptic will occasionally insist on reading between the lines, many of the customs and practices on which a narrow-minded observer will put a harsh construction seem due simply to extreme amiability. *Exempli gratia* :—

"About an hour before sunset we arrived at 'Falelatai,' and put up at the house of 'Anei,' one of the chiefs of the place, where we had a bowl of Kava, bathed, and had dinner. We were, as usual, escorted to the bathing-place by two young ladies carrying our towels and clean things. Arrived there, I found to my dismay that I had left my 'lava-lava,' the wearing of which is imperative in a public bathing-place, in the house. On requesting one of the girls to run back and get it for me, she, going into the bush out of sight, flung me out her chemise instead, which having put on, to the amusement of the other occupants of the pool, I performed my ablutions, carefully wrung out the garment and tossed it back, and the kind young woman re-entered upon the scene as smiling and as attentive as before."

An almost equally embarrassing situation was brought about by the accidental meeting, in the author's house, of two deputations of young ladies from rival villages with invitations to a festival. How he got out of the difficulty the reader must discover for himself; and he will also find many amusing

instances of the troubles which in these parts beset the British consul, who is the natural prey—or the natural refuge—alike of the drunken "beach-comber," the distressed widow, the husband in search of a runaway wife, and generally of every Britisher defrauded of his real or imaginary "rights."

Speaking of the national drink of kava, the writer says: "The proper Samoan name is 'Ava,' which somehow or other of late years has adopted an initial K. This innovation, however, is not generally in vogue among the natives themselves." The fact is that the letter *k* is always potentially, so to speak, present in words which have it in other Polynesian dialects (e.g., "i'a" for *ika*, a fish; "va'a" for *vaka*, a canoe), the "break" having a resemblance to the Arabic 'ain, only rather sharper. The writer adds that "of late years an odious practice of using the letter *t* as *k* has sprung up, but this is not used by any high-class men." This is curious, but throughout the Pacific there seems a tendency to interchange these two letters; in Hawaii *t* is entirely replaced by *k*.

After his long intercourse with the Samoans, of the intimacy and extent of which we have only given an imperfect idea, Mr. Churchward reiterates his emphatic opinion of their amiability and intelligence, and, he says,

"taking them for all in all, there is not a people more worthy of consideration and preservation, more susceptible of improvement, or more willing to be taught to take that position among the enlightened races that they have so often and so earnestly sought our help to win."

NOVELS OF THE WEEK.

A Double Wedding. By the Author of 'St. Olave's.' 3 vols. (Hurst & Blackett.)

Raphael Ben Isaac: a Tale of 20 A.D. By John Bradshaw. 2 vols. (Sampson Low & Co.)

A Siege Baby, and other Stories. By John Strange Winter. 2 vols. (White & Co.)

Lucy Carter: a Love Story of Middle-Class Life. By Thos. C. Junior. (Sonnenschein & Co.)

Dead Man's Rock: a Romance. By Q. (Cassell & Co.)

The Sport of Circumstances. By Louis E. Armstrong. (Sonnenschein & Co.)

'A DOUBLE WEDDING' is an intensely domestic story. The best character described is Mrs. Dumble, the housewife and factotum of successive curates of Willoughby. Her recipe for the treatment of a leg of mutton forms the most original and instructive passage in the book, and her manipulation of her partner Jonathan is nearly as skilful as her culinary tactics. There is much grace and courtesy in the figure of the rector; and Aunt Anne, the spinster with a history, is delicately handled.

One might expect almost anything in the way of bold characterization from a story which opens at Capernaum in the year of our Lord 18; and now and again Mr. Bradshaw seems disposed to trench on dangerous ground. But he does not. His book is full of the sacred language of the Jews, of the covenant and the Rose of Sharon, of the Pharisees and the Sadducees. His hero brings himself into terrible dis-

grace by performing a good action on the Sabbath day, and long and bitterly he expiates his crime. He is cast out of the congregation—rather because he has a private enemy than because of his act of desecration—and his subsequent wanderings are related with plenty of spirit. There is a strong human interest in the tale from beginning to end, and many will read it with satisfaction, born alike of its subject and its colouring. Raphael is an attractive hero of his kind, but the devout young Mariamne is more likely to win the sympathy of the reader. Perhaps a less gloomy termination might have made the tale more acceptable.

Most of the short stories in the two volumes of "John Strange Winter" have appeared previously as magazine articles. As such they were tolerable, but it is a question whether they are not too slight in texture to merit collection in two volumes. The best is 'A Siege Baby,' which is a simple and touching tale of the Indian Mutiny. We notice, however, several little blemishes which might have been avoided had the author induced an intelligent officer acquainted with India to revise the manuscript. The bearer, for instance, is represented as being a native of an up-country village, yet he is spoken of as a "Bengalee." Again, in 'Betty,' another tale of the Mutiny, the author has evidently confounded the festive shouts when an honoured guest's health is drunk with the cheers of a body of charging British soldiers. She represents a body of Highlanders attacking some sepoy with a "hip, hip, hurray." Those who are familiar with the peculiar shout of Highlanders when closing with the enemy will smile at this description of it. Nevertheless 'Betty' also is a touching story. As for the others, they will perhaps afford moderate pleasure to young ladies, and that is the best we can say of them, save that they are not so full of incorrect pictures of mess life as former works by the same writer.

If there is more of the matter than of the manner of a good story in 'Lucy Carter,' no one who considers what are the essentials of a pleasant work of fiction will be disposed to take Mr. Junior very seriously to task for his minor defects of style, or for a certain want of finish in the working out of his ideas. The narrative itself is natural and straightforward, though one of the incidents with which it concludes might well have been dispensed with. The outbreak of Polly Nye, who had been wronged as a girl, but had had more than a quarter of a century to live down her remorse and bitterness, is not altogether in accord with experience; and the action of the man who had wronged her is still less so. With these exceptions the simplicity, directness, and quiet good taste of the story are conspicuous. The heroine is admirably drawn, and her actions are inspired by delicacy and good feeling throughout. If this is Mr. Junior's first story, he has done quite well enough to write a second which shall be better still.

It is evident that since the publication of 'Treasure Island' no tale of adventure can be regarded as complete without a hidden treasure, a wicked and wily villain with a fascinating voice and a weird song, and a series of hairbreadth 'scapes by sea and land. 'Dead Man's Rock' fulfils all these

conditions. It has also a marvellous boy who narrates his adventures. To those who are satisfied with a tale of adventure, and discern no difference of literary workmanship between 'Treasure Island' and, let us say, 'King Solomon's Mines,' 'Dead Man's Rock' can be safely recommended. It is, of course, merely a coincidence, but 'Dead Man's Rock' has strong points of affinity with the two works we have mentioned, with the story of the Rajah's Diamond in 'The New Arabian Nights,' and with Poe's 'Gold Bug.' These coincidences are not to be taken too seriously; great wits jump, and lesser wits jump with them. The treasure-finding tale is a class by itself, and, given the type, there is no very immense latitude for variety of treatment. In point of goriness Q. occupies a middle position between Mr. Stevenson and Mr. Haggard: he kills more of his characters than the former, but he has fewer to kill than the latter. There are only four characters left alive at the end of the book, and of these one is a raving lunatic, another is so old as hardly to count, the third is a servant, who has so little to do with the story that he could hardly have been got rid of with decency, and the fourth is the narrator himself. It is true that Jasper Trenoweth is left for dead by the villain in the last chapter but one; but he comes to life again and completes his revenge in the regulation fashion. The tale is worth reading, and carries the reader along; but the execution is unequal, and at times too melodramatic.

There is not much to be said about Mr. Armstrong's story, one way or another. It is a record of the familiar shuffling and reshuffling of a human pack of cards, in which the mere existence of a dozen men and women entirely under his control seems to suggest to the author their combination two and two together. To every damsel a man or two—this might have been taken as the motto of the story. The damsel to whom the motto would be most appropriate is engaged and disengaged an indefinite number of times before the last chapter is finished, and she contrives to make things fairly uncomfortable for her family and friends. Of course there are the makings of an acceptable story in these materials, and 'The Sport of Circumstances' will not fail to be appreciated.

WORKS ON IRISH HISTORY.

THE first portion of Mr. J. P. Prendergast's *Ireland from the Restoration to the Revolution, 1660-1690* (Longmans & Co.), contains a brief account of the state of affairs in Ireland at the time of the restoration of Charles II. This is followed by observations on the legal arrangements through which the Cromwellians established themselves in the possession of the lands of Irish Royalists. Of the injustice and hardships inflicted on many of the latter some details are here given, with notices of heads of ancient families, who, when deprived of their possessions, became leaders of armed bands styled "Tories," and existed by the exaction of contributions in remote parts of Ireland till removed by force or stratagem. Some of the matter in the present book was given to the public sixteen years since, as produced by Mr. Prendergast in conjunction with the late Very Rev. C. W. Russell, D.D., President of the College of Maynooth. It might with advantage have been supplemented and augmented in interest by the new information brought to light by the labours of the Royal

Commission on Historical Manuscripts, and by the valuable papers illustrative of Irish history in the seventeenth century rendered accessible during the last ten years. We may mention that at the period of the "settlement" of Ireland under Charles II. the manifold injustices of that legislation were brought to public notice by able writers, whose productions, although valuable and important, are, perhaps through oversight, not even referred to in the present publication, which undertakes to deal with the same subject. A considerable part of the work before us is occupied with reprints of political satires, in prose and verse, by John Brennan, M.D., published at Dublin between the years 1812 and 1825. A memoir of Brennan recently appeared in the 'Dictionary of National Biography,' of which, however, no mention is here made. His productions might without loss have been allowed to lie in the obscurity to which they have been relegated for many years.

Parliamentary Memoirs of Fermanagh and Tyrone from 1613 to 1885. By the Earl of Belmore. (Dublin, Thom & Co.)—This volume is composed of notices and memoranda in relation to members of Parliament for the counties above named. These two counties formed part of Ulster, which, escheated to the Crown in the reign of James I., was granted by him mainly to planters from England and Scotland, designated "undertakers." The parliamentary representation for the two counties was arranged as follows: For Fermanagh, the county of Fermanagh and the borough of Enniskillen; for Tyrone, the county of Tyrone, the town of Clogher, and the boroughs of Dungannon, Strabane, and Agher. The members of Parliament for Fermanagh and Tyrone during the seventeenth century were chiefly governmental officials, "undertakers" or their connexions. In the succeeding century the representation was mainly in the hands of the descendants of the first "undertakers," or of immigrants who had purchased or otherwise acquired their interests. The work before us contains numerous and minute entries of the births, marriages, and deaths of members of the families of the chief "undertakers" of Fermanagh and Tyrone, and of their various ramifications. The almost total absence among them of persons of eminence as statesmen, authors, scientists, or artists, is somewhat remarkable in a period exceeding two centuries and a half. Their records thus possess but little interest or attraction for the general reader. The present compilation is mainly based on printed works, and does not afford the new lights on social or general matters connected either with England or Ireland which it might have been hoped would be derivable from papers of the families which are treated of in its pages. A large amount of time and labour has evidently, however, been devoted to the aggregation of minute details as to dates and family alliances. Some matters of interest in connexion with the more prominent of the persons who figure in the work appear nevertheless to have been overlooked, and of these a few may be glanced at. The notices here of Sir William Cole, founder of the Enniskillen family, do not include any particulars of the grave controversy between him and Sir Frederick Hamilton, which occupied the attention of the Committee of both Kingdoms at Derby House in 1644, and was also brought before the Lord Lieutenant and Privy Council in Ireland. Thomas Blennerhasset is mentioned in the book before us, but we find in it no account of the origin of his connexion with Fermanagh, nor of his contributions in blank verse to the 'Mirror for Magistrates,' nor of his remarkable treatise of 1610 on the "plantation" of Ulster. The biographical details here given of William Molyneux, Sir Thomas Molyneux, M.D., and Samuel Molyneux are very incomplete. We should have been glad to have found among the author's references to the Archdall family some account of the Rev. Mervyn Archdall, who in the last century com-

pleted a monasticon, and edited a peerage of Ireland which is largely quoted in the present publication. These and other matters of interest connected with Fermanagh and Tyrone may, let us trust, find place in a future work by the author of this book.

CHRISTMAS BOOKS.

The Christmas Present. By A. Eubule-Evans. (Society for Promoting Christian Knowledge.)
Tre, Pol, and Pen. By F. Frankfort Moore. (Same publishers.)
A Steadfast Purpose. By Mrs. Isla Sitwell. (Same publishers.)
Was he a Fool? By Julia Goddard. (Same publishers.)
From the Bench to the Battle. By Lady Dunboyne. (Same publishers.)
Kathleen. By Cecilia Selby Lowndes. (Same publishers.)
Her Will and her Way, and other Stories. By Mrs. Newman. (Same publishers.)
The Gracious Lady's Ring. By Mary E. Hullah. (Hatchards.)
Eunice. By the Author of 'Christie Redfern.' (Hodder & Stoughton.)
An Old-World Story. (Stock.)
Stories of Old Renown. By Ascott R. Hope. (Blackie & Son.)
Aboard the Atalanta. By Henry Frith. (Same publishers.)
The Bubbling Teapot. By Mrs. Lizzie Champney. (Same publishers.)

CHRISTMAS is heralded from afar by armies of story-books. 'The Christmas Present,' by Mr. Eubule-Evans, is a pretty tale of transformation. Mr. F. F. Moore's 'Tre, Pol, and Pen' tells in stirring style stories of adventure among the wild seafaring folk of Cornwall at the time of the great French war.

Mrs. Isla Sitwell's 'A Steadfast Purpose' and Julia Goddard's 'Was he a Fool?' come nearer home. They are studies, pleasantly enough written, of the domestic life of to-day, the hero of the steadfast purpose being a working engineer, and the so-called fool a farmer endowed with heavenly wisdom.

Lady Dunboyne's 'From the Bench to the Battle' is a tale of no great originality, dealing with true lovers parted.

Miss Lowndes's Kathleen is a self-willed and not very charming heroine. The chronicle of her adventures is somewhat wearisome.

'Her Will and her Way,' by Mrs. Newman, is a collection of charming short stories. The second tale, which gives to the volume its title, is a clever and amusing bit of mystification.

We have had occasion before to commend Miss Hullah's power of telling a story. 'The Gracious Lady's Ring' is a little book of considerable charm. The central episode is not very original, reminding us, indeed, of 'The Basket of Flowers' of an earlier generation, but the treatment and the style are Miss Hullah's own and are decidedly attractive.

'Eunice' is a tale of American country life, and displays that mixture of religion, love, and cookery which is apparently peculiar to books for girls belonging to the United States. Some girls may like it.

'An Old-World Story' is luckily short, or it might perchance weary us. It is a woefully sad tale, written in archaic style, of love, treachery, and death in the time of the Commonwealth.

Mr. Ascott Hope's collection of mediæval tales, some certainly not familiar even to grown-up readers, will form a Christmas present of more than average interest to young students. Some of the illustrations by Mr. Gordon Browne are capital, and the stories themselves are judiciously adapted to their present purpose.

Schoolboys not so favoured by fortune as Bob Lockett will read his autobiography, as told in 'Aboard the Atalanta,' with interest. The blockade-running, often successfully accomplished during the early part of the War of Seces-

sion, is a subject that offers opportunities to the writer of sensational stories for boys. The book, which is illustrated, may tempt some boys to the sea.

The wonderful adventures of Flossie Tangle-skein, who goes through any number of trans-migrations into the forms of little girls of any number of countries, always recurring to that of the bubbling teapot as a kind of refrain, will amuse little girls of more limited experience. The moral inculcated, that there is no place like home, is trite, but its illustration has a happy novelty.

SCHOOL-BOOKS.

School Readings in the Greek Testament: being the Outline of the Life of our Lord as given by St. Mark, with Additions from the Text of the other Evangelists. Arranged and edited, with Notes and Vocabulary, by A. Calvert, M.A. (Macmillan & Co.).—The biographical outline given in this little volume, which is very well got up, consists in the main of thirty-three Greek lessons, the *lacunæ* being filled up by three supplementary English lessons and a few supplements to the Greek lessons. The work is very well compiled, and is calculated to save the time and trouble of those teachers who cannot or will not themselves select and arrange easy lessons for their classes.

Notes on Thucydides, Book I, Compiled and Original. By R. Geare, B.A. (Longmans & Co.).—The most striking point about these notes is that they are printed in clear type, and so are easier to read than those of Sheppard and Evans or Shilleto. The original element is unimportant, but the work is accurate, and on the whole judiciously adapted for upper middle forms in public schools. Here and there an omission is to be found. For instance, οὐδὲν εἰρηναῖον, ch. xxix. § 3, should be illustrated, e.g., by bk. iii. ch. vi. § 1, οὐδὲν ἰσχυρὸν ἀπὸ τῶν Λαοβίων; the order of τὴν ἐς τὸν Μηδικὸν πόλιν γενομένην, ch. xc. § 1, should be commented upon; and the change from the plural ἀδικουμένων to the singular ἡδόμενον, ch. cxx. § 5, should be supported by such instances as those given by Shilleto. The notes are adapted to the Oxford text. If Thucydides is to be read by boys lower than the sixth form this volume will be found very useful.

Cassell's Latin-English Dictionary. Revised, enlarged, and in part rewritten by J. R. V. Marchant, M.A. (Cassell & Co.).—The obvious way to test a small Latin dictionary is to compare it with Lewis and Short. Accordingly we have submitted Mr. Marchant's work to this test, and have found so many of Lewis and Short's quotations given that we should have concluded that the work was—as it might well have been—based on the above-named dictionary, were it not that Mr. Marchant only acknowledges indebtedness to Georges's seventh edition (1879), which is for purposes of abridgment little, if at all, inferior to the American work. There are a few blemishes and omissions, e.g., the Plautine "cepolindrum" does not appear; "cætra, cætratus" are given with only the inferior spelling "cet-"; for "horror" there is no poetical reference; and the meanings "standing up" of hair or bristles, a "shaking" of leaves, &c., are not given. Mr. Marchant has certainly not grasped the elementary principle that every word used by Augustan poets should have a reference to one of them. But none of his predecessors has laid this to heart, so that he must stand excused, and is to be congratulated on having produced by far the best small Latin-English dictionary yet published.

Marmion: a Tale of Flodden Field. Edited with Introduction and Notes by M. Macmillan, B.A. (Macmillan & Co.).—Prof. Macmillan's notes show cultivation and good sense, but they are too numerous. And if so much is given, why not more? If, for instance, it is necessary to

have a note on Berwick Law, why is Preston Bay in the same line left unexplained? More schoolboys have heard of Berwick Law than Preston Bay; and will they know where Franché-mont is? The volume is beautifully printed.

The First Chapters of I Promessi Sposi. With an English Interlinear Translation by N. Perini. (Hachette & Co.).—Teachers of Italian are so fond of setting their pupils to work on the 'Promessi Sposi' that it is useless to remonstrate. Yet, truth to say, the description of the Lake of Como with which the novel opens is not at all suited to beginners. However, if they must commence with a work too difficult for them, Signor Perini's interlinear translation will smooth their path.

OUR LIBRARY TABLE.

From a Garret, by Miss May Kendall (Longmans & Co.), though slight in structure, is a sincere and original piece of work. Miss Kendall is a keen observer, and can describe with much vivacity and insight what she has seen and experienced. The form she has chosen enables her to take short flights and to string her sketches together on a very slender thread of connexion. It remains to be seen whether she is equal to a more sustained effort. Many a writer who can transmute personal experiences into fiction is found to fail in inventive faculty as soon as the material furnished by experience is exhausted. However this may be in Miss Kendall's case, she certainly knows how to tell her stories—whether founded on experience or not—with considerable power and some pathos. It is promise (and distinctly rich promise) with her rather than finished performance as yet. But 'From a Garret' is so good that it justifies a confident expectation of much good and original work to come.

It is hard for the reader to convince himself from Mr. E. Lawrence's preface, or from the text of the alleged autobiography of *George Stalden*, 2 vols. (Remington & Co.), whether there ever was such a person as Mr. Stalden of Wallingford. Possibly not; and, if not, the editor of this "personal memoir of the time of the American revolutionary war" has taken some small liberties with history. On the other hand, there is a good deal of veritable record in the two volumes which profess to relate the adventures of a smart young Etonian, who took to travel, politics, and commerce as though to the manner born. *George Stalden* describes the escape of General Arnold, the offer of Marshal Biron to Sir George Rodney, the battle of Dominica, and sundry events of the same period with much verisimilitude. If Mr. Lawrence had taken the trouble to say how the diary of his hero came into his hands, and had vouchsafed one or two other confirmatory statements, he would have deepened the effect produced by internal evidence. On the whole, it is probable that the book is what it professes to be; and in any case it is good reading.

From The Life and Times of John Skinner, Bishop of Aberdeen, by the Rev. William Walker (Aberdeen, Edmond & Spark), we learn that "the Primus's style in his printed works was somewhat heavy and formal, deficient in concentration and lucid order." The words might have been written of Mr. Walker's own volume. Its three hundred pages are broken up, like an American newspaper, into more than four hundred paragraphs, each with its separate headline. Here are six such, taken at random: "Primus made some Mistakes," "Alarm among Presbyterians," "Real Obstacles—Edinburgh Clergy and Mr. Boucher," "Mr. Boucher's Conditional Acceptance," "Caution of the English Hierarchy," "Failure paves the Way to Success." By these six consecutive head-lines the whole work may fairly be judged; it stands unmatched for dullness among ecclesiastical biographies. Of the "Times" it tells little, of the "Life" next

to nothing at all; instead, we get synods, canons, hierarchy—hierarchy, canons, synods. Yet surely there must have been something of human interest to tell of the man who had the fine face his portrait shows, this son of the author of 'Tullochgorum,' the "best Scotch song," said Burns, "that Scotland ever saw." He was born in the year preceding the '45; as a child of nine he shared his father's imprisonment; in 1782 he was elected coadjutor to Bishop Kilgour; and he died just a twelvemonth after the battle of Waterloo, his episcopate having witnessed the consecration at Aberdeen of a Protestant bishop for America, the death of the Pretender, and the consequent reconciliation of the Scotch Episcopal body with the State. Many a good volume has been woven from poorer materials; but almost the sole shred of interest to be extracted from this is the fact that in 1823 the surplice was less worn throughout the Aberdeen diocese than at the present day is the chasuble. Indeed, "it seems doubtful if Primus Skinner himself ever regularly wore it in the reading of the prayers, &c."

The Religious Tract Society has issued a pretty reprint of the excellent translation of *The Enchiridion of Augustine* from the edition of the works of the Latin Father published by Messrs. T. & T. Clark. Having gone the length of indulging in quasi-Renaissance scrolls, the Tract Society will surely soon begin talking of St. Augustine.

WASHINGTON IRVING is said to have fallen out of favour in the United States, where his quiet style is not popular with the readers of "dime novels." In England, however, he holds his own, and a nice reprint of the *Sketch-Book*, sent to us by Mr. William Paterson, is proof of his continued popularity.—Irving's American publishers, Messrs. Putnam's Sons, are bringing out a series of reprints that show the rapid improvement that has taken place in printing and binding, especially binding, on the other side of the Atlantic. Of "The Knickerbocker Nuggets" two dainty volumes lie before us, one containing *Select Tales from the Gesta Romanorum*, the other *Headlong Hall and Nightmare Abbey*. "Greeky Pecky" would have rejoiced to see his works appear in such tasteful guise.

MR. C. T. JACOB has printed at the Chiswick Press, which owes not a little of its reputation in these latter days to his skill, a really valuable manual under the title of *The Printers' Handbook*. It is a purely technical work, giving hints and receipts, and doing for a printer what a cookery book ought to do for a cook. There is also much in the volume that will be useful to stationers and lithographers. The directions are clearly and briefly expressed, several helpful tables are inserted, and an index makes the volume easy of reference.

MESSRS. CASSELL have forwarded a number of the *Quiver* in its enlarged form, on which we congratulate those

Quibus est mos gestare pharetram.

The same publishers send us *The Woman's World*, which is the *Lady's World* transformed, under the auspices of Mr. Oscar Wilde, from a journal of fashion into an agreeable literary miscellany. Mr. Wilde has enlisted some excellent contributors, but really he should not take for granted the "historical value" of the 'Memoirs of the Margravine of Bayreuth.'

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NOTES AND QUERIES FOR A BIBLIOGRAPHY OF THE WORKS OF W. MAKEPEACE THACKERAY.

VII.

It must be set down to the credit of Americans, when English authors inveigh against their copyright arrangements, that it has before now happened that a future great author has received encouragement from the other side of the Atlantic at a time when he was seeking it here in vain. The Americans were very early in recognizing the genius of Thackeray, and they showed their appreciation of his work by publishing collected editions of his miscellanies before anybody in this country had considered such a collection worth making. Nay, more than this, some of Thackeray's early papers were published, and it may be presumed paid for, in America before they appeared in England. This fact was first pointed out in the *Athenæum* for the 7th of August, 1886. These papers were four in number, and appeared in the *Corsair: a Gazette of Literature, Art, Dramatic Criticism, Fashion, and Novelty*, in the months of August, September, and October, 1839. The first three letters were reprinted in 'The Paris Sketch-Book' in 1840, under the titles of 'An Invasion of France,

'The Fêtes of July,' and 'Madame Sand and the New Apocalypse'; but the remaining letter has only appeared in this country in 'The Students' Quarter,' a volume published by John Camden Hotten shortly after Thackeray's death. It is proposed to give short particulars here of such other writings of Thackeray as appeared in book form in America before they were so published here, and to note the variations between the contents of the several volumes as first published in the two countries.

In 1852 Messrs. D. Appleton & Co., of New York, published in "Appleton's Popular Library" a great many of Thackeray's miscellanies, of which the following volumes have come under our notice.

1. 'The Yellowplush Papers,' 1852. This volume has in itself no special interest, as it was taken from the 'Comic Tales and Sketches' of 1841. The announcement of the volume, however, mentions, after a reference to the London edition of 1841, that "an imperfect collection, long since out of print, had previously been published in Philadelphia." It would be very interesting to have particulars of this Philadelphia edition, as it probably was the first volume of Thackeray's writings published in America.

2. 'The Confessions of Fitz-Boodle; and Some Passages in the Life of Major Gahagan,' 1852. This volume is remarkable as containing the third of Fitz-Boodle's "Confessions" (which has never been reprinted in England since its first appearance in *Fraser's Magazine*), as well as the stories of 'Dorothea,' 'Ottilia,' and 'Miss Löwe,' none of which was included in the English edition of 1857, and the last-mentioned was only reprinted here for the first time in the volumes of 'Miscellaneous Essays, Sketches, and Reviews,' published in 1885.

3. 'Men's Wives,' 1852. This is not only the first collected edition of these papers, which originally appeared in *Fraser's Magazine*, but the volume contains the article 'The —'s Wife,' which has never been reprinted in England.

4. 'The Luck of Barry Lyndon,' 2 vols., 1852. This is the first separate edition, the first English edition being that of 1856.

5. 'A Shabby Genteel Story,' 1852. The first separate edition, though it does not contain the touching note written for the first English edition of 1857. The other three stories in the volume, 'The Professor,' 'The Bedford Row Conspiracy,' and 'A Little Dinner at Timmins's,' had appeared here in 1841 in the 'Comic Tales and Sketches.'

6. 'The Book of Snobs,' 1852. This was not the first edition, one having been published here in 1848, but it included the seven suppressed articles, which were not reprinted in England until the volume of 'Contributions to *Punch*' appeared in 1886.

7. 'Jeames's Diary; A Legend of the Rhine; and Rebecca and Rowena,' 1853. The first two stories were collected in this volume for the first time, but 'Rebecca and Rowena' appeared separately here in 1850.

8. 'Punch's Prize Novelists; The Fat Contributor; and Travels in London,' 1853. This volume contains the first collection of all these papers. Some of them were not reprinted here until the volume of 'Contributions to *Punch*' appeared, and some do not appear even in that collection.

9. 'Mr. Brown's Letters to a Young Man about Town; with The Proser and other Tales.' This volume has a special value, inasmuch as it not only is the first collection of the papers which appear in it, but contains an "Author's Preface," expressly written by Thackeray for the series, and also some papers which have not been reprinted here.

There may be more volumes in this series which deserve notice; but the Americans, though willing enough to buy Thackeray's books from us, are not to be induced to part with their own first editions.

An American edition of great interest is that

of 'The English Humourists,' which was published by Messrs. Harper & Brothers in New York in 1853, the year of its publication here, and contained Thackeray's extra lecture on 'Charity and Humour,' which was not included in the English edition, and was not printed in this country until it found a place among the 'Miscellaneous Essays' in 1885.

Since Thackeray's death many volumes of his collected papers have appeared in America, the most noteworthy being, perhaps, Messrs. Ticknor & Fields's 'Early and Late Papers,' published in 1867, which shows how carefully Thackeray's early writings had been collected and stored up. It contains, among early papers, 'Memorials of Gormandizing,' 'Men and Coats,' 'Bluebeard's Ghost,' 'Dickens in France,' and others which have only lately been unearthed and reprinted in this country. Other volumes were promised by Mr. Fields, who himself edited this, but whether they appeared or not we cannot say.

It will be seen, however, from the above notes, incomplete as they doubtless are, that many of Thackeray's writings can only be had in their first collected form by means of these American editions, while some have not even yet been reissued here, though known to Thackeray's Transatlantic admirers many years ago.

THE ATTACK ON THE TUILERIES.

THE following letter, written by M. Huber to Lord Auckland, the English Ambassador at the Hague, gives a graphic account of the invasion of the Tuileries on June 20th, 1792. As the letter is dated the day after the occurrence, although it refers to its having taken place two days before, and M. Huber was in a position to be particularly well informed, there can be little doubt that the narrative is trustworthy. It is probable that the words uttered by the king and the queen are more correctly reported than in other accounts.

OSCAR BROWNING.

Longchamp, 21st June (Thursday), 1792.

MY DEAR LORD.—On hearing what passed at Paris the day before yesterday you may be anxious for the welfare of your friends, and also for an exact account of what has pass'd. Your Lordship knows of the two decrees which have passed the assembly, the one for the transportation of the Prêtres réfractaires, the other for the bringing up to Paris 20,000 men chosen in the different Départements. After some days' delay the King refused the sanction of those decrees to Mr. Dumourier and put his formal veto upon them. This was sufficient pretence pour les bons Parisiens, and Messieurs du fauxbourg St. Antoine and St. Marcel, on the ground of celebrating the anniversaire du Jeu de paume, prepar'd their piques for Wednesday. On the Monday the municipality (acting a shameful farce), and the Département of Paris most loyally, issu'd a printed prohibition of presenting the address to the King more than twenty in number unarmed, and ordered the public force to be drawn out, horse and foot, to oppose any unconstitutional steps that might be taken.

In defiance of all this, and no doubt well knowing that no harm would befall them, the above Gentlemen arm'd themselves yesterday, in number between 15 and 20 thousand sans compter les Dames; piques, sythes, axes, and even saws at the end of poles composed the arms of those savages. They carried several standards on which some particular motto was conspicuous; the first was "Tremblez tyrans les Français sont armés." Their being allowed or not to go through the national assembly occasioned a discussion of a few moments which ended as you expect. They were admitted, drums and fifes playing; the Piques threaten'd the Côté droit des aristocrates as they went through. They were headed by Santerre the brewer and by St. Huruge. They proceeded to the Place du Carrousel and to the several entrances into the Tuileries, where they found a strong guard of horse, foot and cannon. They instantly demanded audience, and the Garde nationale being prevented by the Commander in chief Mr. Romainville, a great friend it seems of Clavière, and Brissot, &c., &c., and also by the several civil officers, from using force, the wretches soon made way for themselves, poured into the Tuileries and from thence into the house and into the King's room. They demanded the repeal of his veto, he answered with much calm and firmness, "Je ne puis rien faire, je ne suis pas libre." They presented two cocardes—one national, the other

white, saying, "The first is liberty, the second settles your journey to Coblenze." He took the first and said, "Celle cy est constitutionnelle, je n'en porterai point d'autre." The Queen was sent for—she came and said with much calm courage, "On m'a empêché de venir plutôt sans quoy j'aurois été le premier bouclier du Roy." The Dauphin, Madame royale, and Mad' Elizabeth were all present. The brutes stood upwards of two hours, and during that time the King and the royal family, surrounded by all those instruments of death, were reviled with the grossest language, the Queen called all the names of the Rue St. Honoré, and threatened with being shaved and sent to Ste. Pelagie. One of the tigers told the King, "Je crois que vous avez peur." He answered, "On n'a pas peur quand on n'a point de remors et qu'on ne craint pas le reproche." They forced him and the Dauphin to put on a red cap and to cry, "Vive la nation." This is Lewis XVI.—whom your Lordship saw in 1785. The day ended and no blood was shed. I am sorry to find by the testimony of some of the best officers present, that not one Cannonier could be depended on by them, and that is what intimidated them not a little—what will be the end of this? I am afraid to guess, for the King. On the first entrance of the Austrians there is every reason to believe he and the Queen will not exist long; he expects it and is perfectly resigned. He made his will last Saturday and has said lately to a confidential person, who tried to divert his melancholy with the near prospect of better times, "Oui, c'est fort consolant pour moy qui seray à St. Denis dans deux mois." Poor man! if it is to be, I am afraid it will be sooner.

At the evening assembly on Tuesday night a letter from Marseille was read in which the Marseillais, directed most undoubtedly by the municipality of Paris and by the coalition of the South of France; you will find it in the *Journal de Paris* here annexed. It is evident to me, that the factious part of the nation seeing the day of judgment draw near, and knowing the thunder bolts will be directed against them, see no chance of escape but in setting the whole kingdom in motion and rousing to arms all the popular part of the nation. It must be owned that the great Leaders of the Jacobins have a sure tactique of which the good part, and even the other frantic part, of the nation are entirely deprived of.

Your Lordship will very kindly ask how we feel in all these troubles? If I saw Mrs. Huber in the least uneasy, or if I thought there was danger for private individuals who are of no party, and who keep quite à l'écart, no consideration would make me stay. But we are as quiet and happy at our little farm de Longchamp dans le Bois de Boulogne, as we could have been ten years ago. The Raynevals have taken the sneering ambassador's house at Chatoux, and we meet at each other's house once a week at least. Our good Nestor **** always of the party. He is quite recovered, not one hair has fallen off his head, and he is just as you knew him. I have ordered the *Moniteur* to be continued to be sent to the Hague. If I knew what papers you see there and how often, I should know what to add. Do you receive the *Correspondance Politique*? I have almost no doubt of it—will you have the *Journal de Jacobins*? I'll subscribe on your answer, but then unless you get it every day, you will not be au courant.

BOOK OF HOURS: ARCHBISHOP SCROPE.

Rochdale, Oct. 24, 1887.

IN your notice of a Book of Hours lately acquired by the Bodleian Library (August 27th, p. 280) you refer to the MS. as contemporary with the execution of Archbishop Scrope. I have not seen the MS., and should be glad if some more detailed account of it could be published, especially the text of the hymn and the collect. Unless there is some decisive internal evidence to the contrary it will probably be found to date from the middle of the fifteenth century, after Thos. Gascoigne had published his account. This was the time at which a strong effort was being made to secure canonization for Scrope. The question was entertained in the Convocation at York in 1462, though nothing came of it. The Latin poem published in 'Political Songs' (ii. 114) appears to belong to the same date, and to be based upon Gascoigne's account. The English poem in the Early English Text Society's 'Hymns to the Virgin,' p. 128, is probably earlier. In 1715 there was still extant a Missal at Longleat which might well be compared with the Bodleian Book of Hours. It contained a picture of Scrope, a hymn, and a prayer. On June 21st, 1856, a correspondent

in *Notes and Queries* (Series II. No. 25, p. 489) asked whether this Missal was still in existence, and, so far as I know, the question remains still unanswered. The interest in the matter is increased when we know that a "little book" was taken from the archbishop's body at the block, and preserved as late as 1459 in the family of Dautre at York ('Test. Ebor.,' ii. 61, 231).

J. H. WYLIE.

PROF. ROBERT GANDELL.

CANON GANDELL, who took his degree at Oxford in 1843 and who had occupied the Laudian Chair of Arabic and Syriac since 1861, did more in his published works for Hebrew than for the languages which he professed. In 1849 he brought out a volume on the prophet Joel poetically arranged. The new edition of Lightfoot's 'Horse Hebraice,' which Canon Gandell edited for the Delegates of the Clarendon Press in 1859, is a mere reprint in a more handy form. He showed much scholarship in his notes on Amos, Nahum, and Zephaniah, which appeared with his translation of these books in 'The Speaker's Commentary' in 1876. He never pretended to be a profound scholar in Arabic and Syriac; but he was certainly qualified to do the work required at the time of his appointment by the University. If he was not the right man to be elected against a candidate like Dr. W. Wright, he was, at any rate, an improvement upon his predecessor, the Rev. Stephen Reay, who scarcely knew the Arabic alphabet.

DOMESDAY BOOK.

THE appearance of a treatise on Domesday Book from the ever busy pen of Mr. Walter de Gray Birch raises once more a literary point which I should be glad to be allowed to dispose of.

Writing to the *Athenæum* (April 11th, 1885, p. 473), Mr. Birch asserted that the existence of the 'Inquisitio Comitatus Cantabrigiensis,' edited by Hamilton in 1876, had "been until that time [1876] overlooked." In his present treatise* he repeats this assertion, insisting that till 1876 the

"valuable portion of the manuscript, containing the survey of the lay as well as the ecclesiastical lands, in the shape of a copy of the original Domesday returns made by the jurymen or *juratores* in obedience to the orders of William the Conqueror, had been overlooked by every one" (p. 43).

He further states that

"among other literary celebrities.....Philip Carteret Webb, who collected useful materials for a bibliography of the [sic] 'Domesday Book' in 1756, and R. Kelham in 1788, all well-known and conscientious writers on the Domesday Book, appear to have been strangely ignorant of the true and important nature of this manuscript" (p. 44).

These statements can be traced to the paper read by him before the British Archaeological Association in 1885, on the 1st of April (*Journal*, xli. 243). In it we similarly read of this MS. that "Hamilton was the first to bring its importance to light"; and, then as now, Mr. Stuart Moore was criticized by him for failing to distinguish between this MS. and the Ely record with which it has been bound up (Cott. MSS. Tib. A. vi.).

Mr. Birch would seem to have taken his facts from Mr. Hamilton's preface to his book.† He there claims that this MS. "has been overlooked," and that he is "the first to bring its importance to light."

Now, as a matter of fact, the true character and great importance of this MS. was not only discovered, but made public, by the above Philip Carteret Webb no less than a hundred and twenty years before the appearance of Mr. Hamilton's book. To place this fact beyond question I venture to append the actual words in which Mr. Webb announced his discovery, in 1756, to the Society of Antiquaries:—

"Sir H. Spelman was of opinion that these Inquisitions or, as he terms them, 'Comitatus enarrationes' were all lost. I have nevertheless the satisfaction to inform the Society that this is not so: and that, in searching for the Liber Eliensis, I have had the good fortune to discover in the Cotton Library a MS. copy of the Inquisition of the Jury containing their survey for most of the hundreds in Cambridgeshire. This MS. is written on vellum, in double columns, and on both sides of the page. It is bound up with the Liber Eliensis, mentioned by Mr. Selden, in his preface to Eadmerus, and begins at p. 76a and ends at p. 113b. It is written in a very fair but ancient character, not coeval with the Survey, but of about the time of Henry II. It was given by Mr. Arthur Agard to Sir Robert Cotton, and is marked Tiberius A. vi. 4. Your Lordship and the Society will be of opinion this is a discovery of importance, and what has escaped the observation of Sir H. Spelman, Mr. Selden, and our other antiquarians. A part of this valuable morsel of antiquity is already transcribed, and, in a few weeks, I hope to be able to communicate the whole of it to the Society."

The absolute identity of the two discoveries is proved by the descriptions of the MS. in question given by Mr. Webb and by Mr. Hamilton:—

Mr. Webb (1756).

"This MS. is written on vellum, in double columns, and on both sides of the page. It is bound up with the Liber Eliensis, mentioned by Mr. Selden, in his preface to Eadmerus, and begins at p. 76a and ends at p. 113b. It is written in a very fair but ancient character, not coeval with the Survey, but of about the time of Henry II."

Mr. Hamilton (1876).

"The Inquisition of Cambridgeshire is contained between folios 76 and 113, one folio being lost between 111 and 112. It is written on vellum in double columns, and begins at p. 76a thirty-one lines to a page, and ends at p. 113b. It is in a fine bold hand of the twelfth century, perhaps of about A.D. 1180."

Mr. Webb further printed in this essay the portion of this MS. relating to Wimpole (fol. 109b, col. 2), as a specimen of the rest. So familiar was his interesting discovery to the antiquaries of the last century that Kelham, in his 'Domesday Book Illustrated' (1788), duly refers to it and to the Wimpole extract (pp. 12-13) in a passage which, oddly enough, is quoted in *extenso* by Mr. Hamilton.

It is, therefore, placed beyond dispute that so far from overlooking this manuscript, Mr. Webb discovered its true character, and is himself entitled (and not Mr. Hamilton) to the distinction of being the first to bring its importance to light.

At the same time I hasten to add that we owe to Mr. Hamilton's ignorance of the fact the existence of his most laborious and scholarly edition of the text—a work of the greatest value—and that his evident anxiety throughout to give honour where honour is due makes it certain that had he known of Mr. Webb's discovery, he would have given him all the credit. But clearly he was not acquainted with Mr. Webb's second essay, in which the discovery is printed. Mr. Birch, however, twice refers (pp. 44, 316) to this second essay (i.e., on Danegeld, &c.), of which, indeed, there are three or four copies in the British Museum Library. It is, therefore, very singular that he should have overlooked the fact. He was probably misled by taking his facts direct from Mr. Hamilton's preface.

What with the criticism of Mr. Webb by Messrs. Hamilton and Birch on the one hand, and the attribution of his Danegeld essay by Mr. Freeman on the other to "Pegge," this deserving, but unfortunate student has indeed been badly treated.

J. H. ROUND.

'DAME WIGGINS OF LEE.'

November 1, 1887.

IN answer to your correspondent I think I can confidently answer that Miss Pearson, who wrote 'Tales of Truth' and 'Clairmont Castle,' published by my father, was not the author of 'Dame Wiggins of Lee.' As I before stated, I have every reason to believe that it was a Miss Sharpe, maiden sister of Mr. Sharpe, of Bishopsgate Street.

There has just come into my memory an anecdote my father used to tell of Sharpe. Six

or eight of the tradesmen of Bishopsgate Street used to meet at the Old Green Dragon, as was usual in those days, and the person who sat next Sharpe was very fond of enforcing his argument by a good slap on Sharpe's knee, saying at the same time, "There's the point," or "The point lies there." To these hard slaps Sharpe did not take kindly, and fancied the more he winced the harder next time came the slap. So for their next meeting he had fastened just above his knee a few small pins, and when, in the heat of the argument, down came the hand with the usual remark, it was drawn away very quickly. Sharpe remarked, "Yes, friend, a good point that."

G. A. H. DEAN.

Literary Gossip.

THE 'Life of Bishop Colenso,' by the Rev. Sir G. W. Cox, is passing through the press, and Mr. William Ridgway will publish it before the end of the year.

MR. GLADSTONE has written to the author of 'Through Green Glasses,' who is supposed to be a publisher in disguise, stating that the perusal of the book afforded him much pleasure. Mr. Gladstone declares he was particularly pleased with two of the stories—'From Portlaw to Paradise' and 'The Wonderful Escape of James II.'

It is proposed by the London booksellers to give a dinner in honour of Mr. G. Routledge, who is retiring from active concern in the management of the business his energy created.

ADMIRERS of the poetry of the late Philip Bourke Marston will be pleased to learn that, with Dr. Westland Marston's consent and co-operation, one of the early volumes in 1888 in the "Canterbury Poets" series will consist of a selection of the most representative poetry of the author of 'Song-Tide,' 'Wind-Voices,' &c. To the propriety and advisability of such a volume we drew attention a few weeks ago.

AN illustrated edition of Mr. Rider Haggard's 'King Solomon's Mines' is now in preparation.

A SELECTION of extracts from the MSS. of the late Dr. N. Macleod, arranged by one of his daughters, under the title of 'Love the Fulfilling of the Law,' will appear shortly. She has been assisted in her choice by Prof. Flint, Mr. A. B. McGrigor, and Dr. Donald Macleod.

MISS M. ROBINSON, the author of that clever novel 'Disenchantment,' is bringing out a new tale called 'The Plan of Campaign,' but although the scene is laid in Ireland, the politics are, it is said, mainly confined to the title. The book is in the main a sketch of middle-class life in Ireland at the present day, and the inventor of the "plan" is one of those respectable professional men who take no part in politics.

NEXT week Messrs. Hurst & Blackett will publish a three-volume novel by Mr. William Sharp, entitled 'The Sport of Chance,' the title under which it appeared serially having been ascertained to have been already used.

MR. H. MORSE-STEPHENS, the author of a history of the French Revolution which is now appearing, has been elected librarian of the Leeds Proprietary Library.

MR. ELLIOT STOCK announces a reprint of a little-known chap-book which was widely read towards the end of the last century in

* 'Domesday Book' (S.P.C.K.), 1887.

† 'Inquisitio Comitatus Cantabrigiensis,' 1876.

* 'A Short Account of Danegeld, with some further Particulars relating to William the Conqueror's Survey,' pp. 25-6.

Scotland, entitled 'An Account of Mr. Maxwell, Laird of O'Coul, his Appearance after Death to Mr. Ogilvie, a Minister of the present Establishment at Inverwick, Three Miles East from Dunbar.'

THE melancholy suicide on Saturday last of Mr. Frank Scott Haydon, of the Public Record Office, recalls to mind the similar fate of his father, the celebrated painter, Benjamin Robert Haydon, forty-one years ago. Mr. Haydon was originally intended for the Church, and took a B.A. degree at Cambridge, but declined to take orders as he could not reconcile his mind to the Church's teaching. A post was obtained for him in the Custom House, which he afterwards exchanged for the Record Office, and he edited for the Master of the Rolls the chronicle called 'Eulogium Historiarum.' His natural tastes, however, were rather philosophical and artistic than literary. He enjoyed particularly books of a speculative character, and was also in earlier life much given to mathematics. He was a widower and has left a grown-up daughter.

It may interest some of our readers to know that 'A Choice of Chance,' a novel recently published, is avowedly written by Miss De Morgan, author of 'On a Pin-cushion' and 'The Necklace of Princess Fioramonde.'

WE hear of the death of Mr. Thomas Shields, proprietor of the *Bradford Daily Telegraph*. The deceased gentleman was fifty-nine years of age, and was well known in connexion with journalism.

THREE new three-volume novels will be issued by Messrs. Ward & Downey during November—'A Prince of the Blood,' by James Payn; 'One Maid's Mischief,' by G. Manville Fenn; and 'The Nun's Curse,' by Mrs. Riddell. All these novels will, by arrangement with Messrs. Ward & Downey, be published simultaneously in the United States and in Canada.

MR. R. E. FRANCILLON's Christmas story, forming Messrs. Grant & Co.'s Christmas number, is called 'The Sealing of the Snake: a Secret in Seven Coils.' It is a romance of Mauritius.

MR. SPENCER BLACKETT, the agent for the French edition, is bringing out an English edition of 'Le Figaro Illustré,' which will be published on November 22nd. The style and illustrations are better than in previous years, so that a great success may be reasonably anticipated.

Life in the Riviera is the title of the new journal which will make its first appearance in Nice on Saturday, December 3rd, and will be published weekly during the winter seasons.

WE are asked to say the 'Life of Poe' which we mentioned last week will be written not by Mr. Addington Symonds, but by Mr. Arthur Symonds.

THE historian of German poetry, Karl Goedeke, died on the evening of the 28th of last month. He was born in 1814, and after having devoted himself to historical and philological studies at Göttingen, he entered as assistant the well-known publishing house of Hahn at Hanover. In 1855 he gave up his connexion with that firm, after having issued several chrestomathies and literary-historical works. His

principal work in this field is his 'Grundriss der Deutschen Dichtung,' which is, however, distinguished rather by a large mass of materials than by gracefulness of style. In 1873 he became Professor of German Literary History at Göttingen. Goedeke also edited the works of Lessing, Goethe, and Schiller, and his historical edition of the last named would alone suffice to perpetuate his name in the annals of the literary history of Germany.

THE *Frankfurter Zeitung* has reprinted a poem entitled 'Michel nach dem März,' which appeared in 1851 under the name of Heine in an obscure *Musenalbum* at Frankfurt, and has recently been inserted in a new edition of his collected works. We miss in the verses the dash and bold witticism of the poet-humourist, and must consider them as nothing but a fairly clever imitation.

THE Allahabad University Bill passed through the Supreme Legislative Council of India on the 22nd of September, and received the assent of the Governor-General. No change of importance was made in the Bill in the Council. The University will consist of a Chancellor (the Lieutenant-Governor), a Vice-Chancellor, and Fellows, with whom, when associated as a senate, will rest the entire management of its affairs and property. No limit has been placed on the number of *ex officio* Fellows. Besides such Fellows, thirty-two Fellows, representatives of various classes likely to be interested in the University, are nominated in the Bill.

THE Italian book trade will shortly have a special organ of its own, which is to bear the title of *Giornale della Libreria*.

MR. SIMMONS writes:—

"May I explain that the reviewer of my edition of Ovid's 'Metamorphoses XIII.-XIV,' has been under some misconception in attributing to me any work on Latin MSS.? The account of the fragmentary MSS., which may have helped the misconception, is due to Mr. Robinson Ellis, to whom my notes also owe so much. In thanking you for the praise bestowed on my book generally, perhaps I may be allowed, in view of what is said about my introduction, to mention that I hope to publish before long an edition of Books I.-III."

WE made no mistake as to Mr. Robinson Ellis, nor did we intend to attribute a work on MSS. to Mr. Simmons, to whom, however, an apology is due for his having been confused with another scholar, whose work had made upon us more impression than his name.

THE German papers announce the forthcoming publication of a new work by a "Heineforscher," Gustav Karpeles, which will be entitled 'Heine und seine Zeitgenossen.' It will, it is said, contain new information about the relations of the poet to several of his eminent contemporaries, both German and French—to Goethe, Franz Liszt, Grillparzer, H. Laube, L. Hillebrand, F. Hiller, George Sand, Caroline Jaubert, and others. Herr Karpeles will also add several hitherto unknown and valuable letters of Heine.

THE chief Parliamentary Papers of the week are Pauperism, England and Wales, Statement for August; Admiralty and War Office Sites, Index to Report; Sunday Postal Labour, Index to Report; Poor Law Unions, England and Wales, Statement of the Names

with the Population, Area, and Rateable Value in 1881; and East India, Moral and Material Progress, 1885-6.

SCIENCE

First Lessons in Science. By the Right Rev. J. W. Colenso, D.D., Bishop of Natal. (Ridgway.)—We must confess to rubbing our eyes at the above title as regards authorship, since whatever view be taken respecting the so-called deposition of Dr. Colenso by the Bishop of Cape Town in 1863, there has certainly been no Bishop of Natal since the death of the former in 1883. Surely we might have expected the prefix "late" in a work published in England so long after the death of the author, whose name is too well known to render it necessary to append his ecclesiastical dignity thereto. It appears, however, that the book before us was actually written in 1860 (only seven years after Colenso was appointed bishop), with the primary purpose of instructing the Zulus in science; for though it only treats of astronomy, it in reality forms part of a larger scheme of instruction in other sciences as well. With regard to its execution, Colenso's works on arithmetic and algebra are so well known that readers will be prepared to find in it great clearness of exposition of the elementary principles of astronomy, to which he is known to have devoted special attention. Why it should not have been published until twenty-seven years after it was written does not appear; but as that is the case we cannot but think that it was desirable, in view of the rapid progress of astronomical science in the interval, to supplement or correct the text by later information to a much larger extent than the editor of this work (Sir George W. Cox) has done. We say "correct," for in a book intended for young people or students it would surely be far better to alter (the figures especially) in accordance with present knowledge than to affix admonitory notes at the foot; but even of these Sir G. Cox has been very sparing. The author expresses his regret that the illustrating diagrams are only of such a kind as he was able to get made in the colony; but they seem to us to possess the great merit of clearness and to sufficiently answer their purpose.

Introduction à l'Étude des Races Humaines. Par A. de Quatrefages.—*Questions Générales.* (Paris, Hennuyer.)—This volume is one of a series which is to form eventually a complete "Bibliothèque Ethnologique." The indefatigable Professor of Anthropology in Paris, acting in concert with Dr. E. T. Hamy, has projected a scheme of a rather ambitious character, involving the issue of a systematic series of monographs on all the races of the earth, so as to form finally "un tableau complet de l'humanité." As a mere foretaste of what the great "Bibliothèque" will ultimately be, the editors have arranged for a series of five preliminary volumes, which will bear the title 'Histoire Générale des Races Humaines.' The introductory volume of this 'Histoire' has been taken in hand by Prof. de Quatrefages himself. But the 'Introduction' is in turn divided into two parts, the volume now in our hands being only the first instalment. This first part, as the subordinate title indicates, is devoted to the discussion of "questions générales"; the second part will deal with the classification of the races of man. It will thus be seen that the scheme of the work is rather complicated, and the complication is increased by the fact that the monographs, to be written by specialists, will not appear in any definite order. In fact, one of these monographs—'Les Aztèques,' by M. Lucien Biart—had been published before the issue of the first instalment of the introductory treatise. Among the "questions générales" which demand discussion at the outset of this great anthropological undertaking are the two

fundamental questions: At what period of the earth's history did man first appear? And where? After a lengthy discussion the author gives in effect the following replies: Man first appeared during the tertiary period—using the term "tertiary" as distinct from "quaternary"—and his birthplace was probably in the far north of Asia. Each of these conclusions is obviously open to almost unlimited discussion; and notwithstanding the author's reputation, it is doubtful whether either will be received with general favour by scientific men in this country. Prof. de Quatrefages, like most French anthropologists, carries the antiquity of man back to the miocene period; but this he does not so much on the evidence of the famous flints of Thenay as on that of the recent discovery of flints by M. Rames at Puy Courny, near Aurillac, in the department of Cantal. Remembering, however, the difficulties which so long surrounded the Abbé Bourgeois's discovery at Thenay—difficulties which have led even De Quatrefages to change his mind on their validity—it seems only an act of ordinary prudence to suspend judgment on the Puy Courny flints until more is known about them. The flints found by M. Rames are undoubtedly of very rude type; yet it is asserted by high authorities in France that if these objects had been found in quaternary instead of tertiary deposits, their human workmanship would not for a moment have been doubted. Perhaps the strongest argument in their favour is that although several kinds of flint occur together in the beds, yet all those that are reputed to have been worked are of one kind, thus suggesting an intelligent selection in the raw material. Those, however, who know what extreme caution is necessary in coming to a conclusion on such subjects will not be disposed to accept the evidence on which it is sought to establish the miocene age of man without the most searching investigation by competent observers into the geological and archeological conditions of the discovery. Such caution is the more needed since some of the cases which the author relies upon in proof of the pliocene age of man would certainly not be accepted by most English anthropologists. If we assume, with Prof. de Quatrefages, the existence of man in the tertiary period, the question of the geographical origin of the human species comes before us in a new light. The researches of paleobotanists have shown that during tertiary times a temperate climate must have prevailed as far north as Spitzbergen. The fauna associated with primitive man points to a Siberian origin, and if the climate of Northern Asia were mild enough to yield the necessities of life, it is tempting to turn thither in seeking a possible cradle of humanity. From the plains of Siberia in the quaternary period man may have issued, in company with the mammoth, the woolly rhinoceros, and the reindeer, and may have spread from this centre of dispersion over the Eurasian continent. All this theory collapses, however, the moment we refuse to admit the existence of man in miocene, or at least pliocene, times; most English anthropologists will be disposed to give primitive man a more comfortable cradle in the warmer, if not in the inter-tropical regions of the earth. In discussing the origin of the human species M. de Quatrefages dismisses as utterly untenable any notion of the derivation of man's physical frame by development from a lower type of life. He is not, and never has been, a *transformiste*; his attitude towards evolutionary doctrines is well known, and he remains as steadfast as ever in his opposition. His position, therefore, is rather anomalous, for while a consistent anti-Darwinian, he accepts on most other subjects the latest teachings of anthropology, and in many of his views is more advanced than the majority of scientific men in this country. If for this reason only his new book would be well worth reading.

Lehrbuch der Mineralogie. Von Max Bauer. (Berlin, Guttentag.)—The comparison of a manual of mineralogy of to-day with one published twenty or even ten years ago shows how greatly the scope of the science has extended of late; and the complete treatise before us shows this in a marked way. Of the 533 pp. in the volume, very few more than one-half are devoted to the systematic description of mineral species, the remainder being devoted to preliminary considerations, mostly physical. Herr Bauer treats very fully of mathematical crystallography and the properties and modes of growth of crystals. The construction and use of goniometers are described; then the fundamental laws and the different systems of the crystallographer are explained. Herr Bauer describes the two prevalent systems of crystallographic notation—those of Naumann and of the late Prof. W. H. Miller, of Cambridge—showing how to pass from one to the other, but he wisely gives his preference to that of Miller. The very numerous diagrams furnished in illustration of this rather abstruse part of the subject are clear and accurate, and the reference letters, &c., so far as we have observed them, are correct; but some of the explanations in the text, both in this and other parts of the volume, are deficient in clearness beyond even the average of German scientific language. Passing from pure crystallography, the author devotes section ii. to mineral physics, including, of course, the optics of minerals. The author gives such and so much information about the phenomena of light as will satisfy students of mineralogy who do not regard the subject from the standpoint of specialists in optics. The thermic, electrical, and magnetic properties of minerals are touched upon briefly—too briefly, we think. Comparatively few pages in the third section are spared for the chemical characteristics of minerals and their recognition by means of the blowpipe or other analytical process. This scant treatment of the chemical properties and behaviour of minerals is to be regretted, for, however interesting from the purely scientific point of view mineralogical physics may be, the practical importance of the chemistry of the subject cannot be over-estimated, while in theoretical chemistry the problems of mineralogy offer a wide and fascinating field of inquiry. Herr Bauer somewhat hurries through what he has told us of the occurrence of minerals, their structure, contact-paragenesis, metamorphosis, pseudomorphism, and the like. What is stated under this and kindred heads is useful, and the names of works of reference in which fuller treatment of every topic may be found are given; still the brevity of the treatment in a comprehensive manual of this kind leaves in the reader's mind a feeling of disappointing inadequacy. In the special part devoted to descriptive mineralogy the basis of classification adopted is chemical. Minerals are divided into fourteen classes, of which the first comprises "Elements" and the last "Mineral Substances of Organic Origin," each of the intermediate classes comprising a number of similar chemical combinations. The smaller divisions within these fourteen groups are arranged, to a large extent, in isomorphous series, and there is no doubt that the classification adopted is practically advantageous. In all cases the characteristic properties of the several minerals, both chemical and physical, are well and systematically given, and localities and synonyms are sufficiently named. We may add that the two indexes at the end of this serviceable manual are, so far as we have had opportunity of testing them, full and accurate.

ANTHROPOLOGICAL NOTES.

THE brain of Pranzini weighed 1,280 grammes, which is considerably below the average of the 1,053 adult brains weighed from the hospitals of Paris, namely, 1,361 grammes. Observations

on its form, structure, and convolutions will be made and published in due course.

Ten male and seven female Ashantees and Kroomen of Liberia have been exhibited at the Jardin d'Acclimatation of Paris. Their mean cephalic index, as given by the *Revue d'Anthropologie*, is 77, and the nasal index 106, rising in two cases as high as 122 and 132 respectively.

Dr. Brénger-Féraud communicates to the same review a note of a folk-tale current in Provence, and told in successive times with varied application to the wars of the period: the tale of a brave soldier emerging from a besieged city alone, and dispersing the assailants in panic by blasts from his trumpet, leading them to think they are surprised by a large army. He shows that a somewhat similar tale is told by Sallust as to the wars of Marius against Jugurtha, by Herodotus ('Clio,' 84) as to the siege of Sardis by Cyrus, and by Diodorus as to Semiramis in Bactria, thus travelling steadily westward for four thousand years from Central Asia, where the first trace of it is to be found.

In an able lecture by Prof. de Lapouge, delivered at Montpellier, and printed also in the September number of the *Revue d'Anthropologie*, social selection is discussed under the three heads of military, religious, and political selection. Among savages military selection tends to the improvement of the race by the preference given to the men of superior physical type; among civilized peoples wars tend to the deterioration of the race, not merely by the destruction of lives of a superior type, but by the physical distress the burdens of war impose on the community. Religious selection has in Catholic countries had the same effect by withdrawing the clergy and the inmates of religious houses from the office of reproduction (an injury to the community the extent of which may be inferred from the great proportion of distinguished men who have been sons of Protestant clergymen relatively to other classes of the population), and also by persecution and social ostracism destroying the persons of finest and freest intellect in successive generations. Political selection has acted in the same way towards those who, having greater intellect, activity, and courage than their fellows, set themselves to oppose the government of the time; and in the case of the great French Revolution it sought to eliminate the whole class of the nobility. These tendencies towards deterioration are to be met by endeavours to raise the moral and physical condition of the masses, to inculcate on them the virtue of self-restraint, and to encourage marriage only under eugenic conditions. For the realization of the dream that this may be possible M. de Lapouge looks to the Anglo-Saxon peoples.

SOCIETIES.

SOCIETY OF BIBLICAL ARCHEOLOGY.—Nov. 1.—Mr. P. Le Page Renouf, President, in the chair.—A paper was read by Mr. E. A. W. Budge on the excavations made at Aswân by Major-General Sir F. Grenfell during the years 1885 and 1886.—The Secretary read a paper by Dr. W. Pleyte on a papyrus in the British Museum containing an account of an Egyptian oracle.

MEETINGS FOR THE ENSUING WEEK.

- MON. Royal Institution, 5.—General Monthly Meeting.
- Society of Engineers, 7½.—'Primary Batteries for Illuminating Purposes,' Mr. F. F. Nurse.
- Royal Academy, 8.—'Anatomy,' Mr. J. Marshall.
- Aristotelian, 8.—'The Unseen World,' Dr. S. H. Hodgson.
- TUES. Colonial Institute, 8.
- Photographic, 8.
- Civil Engineers, 8.—Opening Address by the President.
- Anthropological Institute, 8½.—'The Lower Congo, a Sociological Study,' Mr. R. C. Phillips.
- WED. Geological, 8.—'Note on the so-called "Scapstone" of Fiji,' Mr. H. B. Brady; 'Results of Pressure and of Intrusive Granite in Stratified Palaeozoic Rocks near Morlaix, in Brittany,' and 'Obermittweide Conglomerate: its Composition and Alteration,' Prof. T. G. Bonney; 'Position of the Obermittweide Conglomerate,' Prof. T. McK. Hughes; 'Notes on a Part of the Huronian Series in the Neighbourhood of Sudbury (Canada),' Prof. T. G. Bonney.
- Huguenot, 8.—'Huguenots in the Isle of Axholme,' Rev. H. G. B. Le Moine; 'Sir Theodore de Mayerne,' Lieut.-Gen. Lyster.
- Microscopical, 8.—'Synopsis of the British Recent Foraminifera,' Mr. H. B. Brady; 'Metamorphoses of Amœba and Actinophrys,' Mr. C. R. Beaumont.
- THURS. Royal Academy, 8.—'Chemistry,' Mr. A. H. Church.

THESE. Mathematical, 8.—'The Differential Equations satisfied by Concomitants of Quantics,' Mr. A. R. Forsyth; 'On Pure Ternary Reciprocals and Functions allied to Them,' Mr. E. B. Elliott; 'On the General Linear Differential Equation of the Second Order,' Sir J. Cockle; 'On the Stability of a Liquid Ellipsoid which is rotating about a Principal Axis under the influence of its own Attraction,' Mr. A. B. Basset; 'Geometry of the Quantic and on Modular Equations,' Mr. R. Russell.

FRI. New Shakspeare, 8.—'Shakspeare's Alterations of History in his Historical Plays,' Mr. W. G. Stone.

— Astronomical, 8.

SAT. Physical, 3.—'Rotation of a Solid Copper Sphere and of Copper Wire Helices when freely suspended in a Magnetic Field,' Dr. R. C. Shettie; 'Geometrical Method of determining the Conditions of Maximum Efficiency in the Transmission of Power by Alternating Currents,' Mr. T. H. Blakesley.

— Botanic, 3.—'Erection of Follies.'

Science Gossip.

THE ordinary meetings of the Institution of Civil Engineers will be resumed next Tuesday. At the opening of the session Mr. Geo. B. Bruce (President) will deliver his address. On subsequent occasions the following papers are to be read with a view to discussion: 'Accidents in Mines,' Part II., by Sir F. Abel, F.R.S.; 'Electrical Tramways: the Bessbrook and Newry Tramway,' by Dr. Edw. Hopkinson; 'The "Jubilee" Bridge over the River Hooghly on the Line of the East Indian Railway,' by Sir Bradford Leslie, &c. The supplemental meetings of students commence on Friday week, and will take place at nearly fortnightly intervals.

THE annual meeting of the Manchester Geographical Society was held last week under the presidency of Dr. Greenwood, who stated that it was progressing satisfactorily. Frequent donations are being made to the library, and a museum is in course of formation.

WE note the death at Worcester, yesterday week, of a gentleman who for more than sixty years enjoyed a considerable reputation as a naturalist, more especially in the Midland Counties. Mr. Edwin Lees was one of the founders, and the first honorary curator, of the Worcestershire Natural History Society, and he was the writer of several unpretentious works on botany and gardening.

PROF. FAVARO, of Padua, who has been charged by the Italian Government with the supervision of the new edition of the works of Galileo, would be glad to receive information of any letters or writings of the great astronomer which may be in England in public or private libraries. Mr. A. W. Thibaudau will receive communications and defray expenses incurred.

A LECTURE on the 'Treatment of Sewage by the Iron Process, as used at Chichester Barracks and Windsor Castle,' will be delivered by Mr. Conder, M.Inst.C.E., at the Royal Engineers Institute, School of Military Engineering, Chatham, on Thursday week.

MR. J. W. WILLIAMS, editor of the *Naturalist's Monthly*, is writing a 'Shell-Collector's Handbook for the Field,' giving directions as to the collecting and preserving of British land and fresh-water shells, and describing the habitat of each. It will be published by Messrs. Roper & Drowley.

MESSRS. ROPER & DROWLEY write:—

"It having been erroneously stated in a monthly scientific journal that the author of 'The Student's Handbook to the Microscope,' who calls himself 'A Quekett Club-Man,' is Mr. T. Charters White, will you grant us the publicity of your columns to state that this is not the fact? However much the real author may feel flattered by the error, we feel that it is only a matter of justice to him to rectify as promptly as possible a mistake which may possibly not be too agreeable to Mr. White."

FINE ARTS

HARRY FURNISS'S Original Drawings, 'POLITICS AND SOCIETY,' Open Daily from 10 to 6.—Admission, One Shilling. Gainsborough Gallery, 25, Old Bond-street. Lighted by Electricity at Dark.

VERESTCHAGIN EXHIBITION, NOW OPEN at the Grosvenor Gallery, from 10 a.m. to 10 p.m.—Admission, One Shilling; after 6, Sixpence.

'THE TALE OF TEARS'—DORE'S LAST GREAT PICTURE, completed a few days before he died. NOW ON VIEW at the Dore Gallery, 35, New Bond Street, with 'Christ leaving the Praetorium,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From Ten to Six Daily.—Admission, 1s.

ILLUSTRATED PUBLICATIONS.

OF the new illustrated edition of Mr. G. D. Leslie's picturesque and characteristic reminiscences of an artist's life on the Thames, a book which we reviewed at length when the first edition was published, we have received from Messrs. Bradbury, Agnew & Co. the first three parts belonging to the new issue, which is cheaper, smaller, and carefully revised. It comprises about a dozen smaller new cuts, all of them highly acceptable, by the author, and some larger plates by him and Mr. Briton Riviere. The new issue is to be completed in February next, and ought to be welcomed on account of its merits, additions, and handsome appearance.

Récits des Temps Mérovingiens. Par A. Thierry. Avec Quarante-deux Dessins de J. P. Laurens. (Hachette & Co.)—Had we been called upon to choose an artist to illustrate the 'Récits' of Thierry, we should have selected Mr. Alma Tadema, who long ago won his fame by painting at least a dozen Merovingian subjects. If he would not undertake the task, all who know the genius of M. Laurens would have asked him to treat a series of subjects which had already attracted him, and is well adapted to his powers, inventive and pictorial. Messrs. Hachette's handsomely printed quarto, therefore, excited unusual interest, and the hope that, for once at least, the right choice of an illustrator had been made. We have been greatly disappointed, and our admiration for M. Laurens has been considerably diminished by examination of these designs, the opportunity for making which was covetable by any modern master while in the prime of his artistic life. There is a certain degree of savage picturesqueness in some of the examples, as where Hilperic looks calmly at the body of his murdered brother; and, even better than this, where the monks of St. Martin, standing on the terrace of their convent on the Loire, revile the robber Franks, who have crossed the river in a boat. This is very dramatic, and would make a good picture in these respects. Siegbert before the king is a poor illustration of the fine legend of Galeswintha; and Venantius Fortunatus reciting his epithalamium before Siegbert and Brunehilde is by no means interesting. Better than the latter, because there is a dash of humour in it, is the group of Hilperic making a confidant of Gregory of Tours. Many better subjects than M. J. P. Laurens has selected are to be found in the work of Thierry. Very effective is the architectural design of the tomb of the Merovingian princes. Here striking use has been made of a noble specimen of Romanesque architecture. We do not think the torturing of the priests at Soissons is a desirable subject for a painter.

Die Deutsche Bücherillustration der Gothik und Frührenaissance (1460-1530), von R. Muther, 2 vols. (Munich and Leipzig G. Hirth; London, Trübner & Co.), form together a portly quarto of 600 pages, enriched with hundreds of admirable facsimiles of ancient woodcuts according to the title. It begins with the beginning in an account of the productions—some of which were undoubtedly of the quaintest description, and less well known to collectors than they deserve to be—of Albrecht Pfister, of Bamberg (who dealt with the histories of the Prophets), and continues with notices of Zainer, Bämmler, Hohenwang, A. Sorg, L. Holl, S. Brant, Schöffler, and others of the Gothic school who worked in Augsburg, Ulm, Cologne, Nuremberg, Basle, Strasburg, and the minor centres of book illustration, such as Worms, Würzburg, Tübingen, Bamberg, and Breslau. Under the "Frührenaissance" the labours and the genius of the masters of that period are discussed in a laborious and appreciative, if somewhat comprehensive manner, which is inevitable when so large a body of art is under consideration, and Dürer as a book illustrator, H. Burgkmair, Scheifelin, and less memorable men,

take their turns for examination and discussion. The artists and their illustrations of Basle, Nuremberg, Strasburg, and Wittenberg, from Schoensperger to L. Cranach, are brought to notice, with the Behams, Grün, the Holbeins, and scores more. To facsimiles of specimens of the designs of these artists and their contemporaries, as engraved on wood (whether by themselves or others, as the case may have been), the second volume is devoted. Some of them are charming for quaintness and spirit; for instance, the four designs from G. von Columna's 'History of the Trojan State' are quaintness itself. More than 260 examples are given, and they extend from the 'Virgin adoring Christ' and 'The Resurrection' of Pfister (c. 1460) to the title-pages of a book of Caspar Closig, c. 1520. So large a series, of course, includes not a few choice and famous examples of art in wood employed for books. A great many others are recdite in subject and style, and seldom seen. As a chronology of art of a peculiar and limited sort it would be difficult to find a better work. It abounds in facsimiles of signatures and is remarkably clear in its arrangement. If the Holbein Society, while preparing to publish copies of ancient woodcuts, had been wise enough to employ the process which has yielded the examples before us, it would have been fortunate.

THE *Illustrated Catalogue* of Mr. J. A. Heaton, Charlotte Street, Bedford Square, is a desirable collection of examples, new and old, of chimney-pieces, glass, decorations, and various kinds of domestic furniture, and not a few of the examples are so extremely good that they should be adopted by "persons about to furnish" or improve their houses who are unable to design and superintend the execution of what they want. Some of the fireplaces with marble encadrements are praiseworthy, although several of the "De Morgan" tiles they enclose are too big and obtrusive. The lead glazing deftly adapts capital old patterns, and will be preferred to large clear sheets of glass by many who think windows should be made to look at, but not to look through from either side. Mr. Heaton is strong in paper-hangings, especially of the quieter kinds, such as his so-called "Adobes," "Leslie," "Miniato," and "Lungarno" wall-papers. We doubt if Rossetti would have liked very much the pattern which has been named in his honour, although it is not at all bad. We do not admire the "Italian" ceiling paper, and we like the "Shaw" variety of the same group still less. Several patterns for stencils are excellent. Among the more tasteful and elegant varieties copied from old specimens in the manner of Chippendale it is not difficult to find some charming specimens quite fit for modern use. An old English mirror with rosettes and an arched top is first rate, while the old Chippendale mirror with the vine leaf set in its head is, although still common, quite worthy of praise.

Westminster Abbey, Series I. (S. Drewett), comprises six sketches by Mr. A. Dawson and a monograph by Miss Bradley, and is likely to be acceptable because there is not any too much text, while the "sketches" (if such they can be called) are, though somewhat heavily printed and dark, clear and like their subjects. It is a pity the plates are not bigger. The best of them are 'Poets' Corner' and the 'Entrance to St. Erasmus's Chapel.'

Les Environs de Paris, by L. Barron (Paris, Quantin), admirably printed on capital paper, is a lively and complete account of the towns, villages, churches, and public works in the neighbourhood of Paris. It is not a mere itinerary, but a series of bright sketches of various places, grouped geographically in respect to the valleys of the rivers of the district, and enriched by numerous anecdotes and historical notes, including the names of famous residents and owners of well-known sites, the more beautiful and interesting of which are

represented by not fewer than 500 cuts, deftly and delicately drawn after nature by M. G. Fraipont, who is a capital artist, disposed, however, to make his "nature" very much more pleasing, gracious, and clean than she occasionally appears to less favoured mortals than he. He never fails to delineate with taste and elegance. Witness the very pretty vignettes of the Parc and Château de Choisy, the Pont des Belles-Fontaines, the vista of the Seine near Bougival, the Oise at St. Ouen-l'Aumône, and the views of the Abbaye de Maubuisson. The more purely architectural elements of 'Les Environs de Paris' come badly off, as at Versailles and the Château de Dampierre. On the whole, this is a charming book.

EDUCATIONAL LITERATURE.

Life and Nature Studies. By H. Nisbett. (Low & Co.)—Mr. Nisbett (of Edinburgh) is a whimsical teacher of painting and drawing who seeks to inculcate all sorts of valuable and worthless knowledge in a roundabout way while telling his pupils how to copy models and natural objects, landscapes and faces. He writes and spells in an original manner now and then, and although he is well informed about most technical points, inspired by much sympathy for his subject, and guided by active good taste, his acquaintance with the modern history of art and artists is of a disjointed and incomplete kind, now intimate and advanced, now superficial and crude. These characteristics of his writing suggest either affectation on the author's part, or a habit of living "out of the swim," which makes him over-estimate what he knows, or fancies he knows, and proposes to communicate to others. He forgets the due proportions of things, and he is content to utter such self-contradictory platitudes as "Study such men as Rembrandt, Haden, Whistler, Hamerton, but study nature more, and rely upon yourselves most." Truly this reminds us of something we have read before, and the writer's "studies" must be a little mixed in his head. To this succeeds a rhapsody about a fair maiden walking in French boots under a sunshade, of which we can make nothing, except that somehow it leads the reader to a section on materials and outdoor sketching and painting, including the use of the draped model, and such funny assertions as "Aerial perspective is the art of seeing through air." The newly discovered secret is a curious example of the profitableness of Mr. Nesbitt's declaration about himself, "When we are sure, and want to speak strong and to the point, we use our Saxon." He believes, on the authority of the *Stirling Observer*, that "a few of his touches have a Ruskin flavour, which is very agreeable." We remember a new coal-scuttle which was placed under the invocation of Mr. Ruskin, but never before did we hear of one of his touches which had a flavour. Mr. Nisbett has, according to the *Kelso Chronicle*, attacked "the Royal Academy people," and yet they have not heard of it. He has written, to our knowledge, many curious things, some of them not wholly foolish.

In *Poynter's South Kensington Drawing-Books, First and Second Grades* (Blackie & Son), the constructional lines of each example are indicated for the benefit of the would-be draughtsman in a terse and intelligent manner, so that they cannot possibly be misunderstood, and can be followed with much ease. The plan is a good one, so far as it can be employed in compelling the attention of the learner, who is thus made into a sort of volunteer student, and works from his own observation while he works at all. We are glad to see that the unfortunate practice of setting capital letters as examples to be copied by pupils finds no favour with the compiler of these series of neatly and firmly drawn outlines, mostly of natural or actual objects after simple geometrical types have been employed. A few of the specimens in each stage of the whole seem to us needlessly, indeed undesirably, com-

plicated; the majority are first rate in execution and taste, and include graceful articles, such as wineglasses, jugs, and shells, with architectural forms, utensils, furniture, and boats. The Second Grade specimens seem open to challenge on account of the complexity and difficulty of the subjects. We are decidedly of opinion that when a pupil can draw the less easy specimens of the First Grade series he should leave off drawing from the flat altogether, and thenceforward study from solid objects only. Before doing this he should, however, be able to delineate whatever has been set before him correctly, quickly, firmly, and neatly, and he should be able to do this now and then from memory, without a pattern, without instruction, and without having the construction of the example explained to him. It almost goes without saying that several of the better types before us are Dyce's, or as nearly the same as may be. Not any of them are in style so pure and elegantly simple as Dyce's, but nevertheless they are excellent.

Poynter's Drawing-Books for the Standards, Eleven Books (Blackie & Son), comprise a series of new examples, with a selection from 'Dyce's Outlines,' which we rejoice to see coming into vogue again. All the new "designs," as they are called, are inferior in taste, intelligence, and elegance to the "outlines," which have been judiciously selected. We think the angular figures are needlessly, if not injuriously numerous. Dismissing more than half of these things, we should set the pupil to begin with the curved and generally elegant instances of book ix., and continue till he could deftly and quickly draw any of the subjects, not with merely laborious correctness, but with fair appreciation of their true character and finer qualities. From the same publishers we have *Poynter's Drawing-Books for the Standards, Standards V. VI. and VII., Books 13 to 18*, to which the same criticism applies.

MINOR EXHIBITIONS.

FOUR so-called private views of works of art weigh heavily on the critic who is at all conscientious. Last Saturday he was invited to study nearly seven hundred examples, all told. The most numerous, if not the most meritorious collection is that of drawings made by Mr. Ernest George for the Fine-Art Society, whose rooms, like the sieves of the Danaids, are never empty and hold nothing long. Mr. George, who is one of the most accomplished etchers of buildings in our day, exhibited but three years since a large number of studies and sketches similar and somewhat inferior to his present exhibition. He has sought his subjects in Normandy, Picardy, Venice, Lombardy, London, Amalfi, Rome, Whitby, and the Low Countries. Mr. George is so deft and loyal a draughtsman, he uses so many bright tints and clear shadows, and his studies are so brilliant, that they are always acceptable as veracious reminders of the forms and composition of many much renowned places. This limited sort of veracity, which excludes the sentiment as well as the peculiar characteristics of the scene, is precisely what pleases tourists, who dearly enjoy the pleasure of being reminded of what they have beheld. Indeed, most of us have experienced the charm of this kind of veracity, but it is not high art. Technically speaking, Mr. George's painting is deficient in local colour and in intensity of tones and shadows. His lack of sentiment makes his work monotonous, and causes disappointment, and finally weariness, to the visitor. Mr. George has greatly improved in rendering light and shade with picturesque force, but his textures are alike for all materials, whether stone in Venice or brick in Whitby. Nearly all his stone, too, is of one kind, weathered alike, and alike illuminated. His skies and water are generally the same. At present his forthright dexterity is

charming, but if it sinks into mere manner he may become no better than another and very undesirable David Roberts. Among his works before us, the best (because they are richest in colour and purest in tone) are *La Grosse Horloge, Rouen* (5); *The Apsidal Chapels, St. Jacques, Dieppe* (6); *Sta. Maria della Misericordia, Venice* (20); the very pearly *Dogana and Sta. Maria della Salute, Venice* (28); the broad and vigorous *S. Stefano, Venice* (37); *The Broletto, Como* (70); *Old Houses, Exeter* (79), a capital group rather thinly painted; the *Castello dell' Ovo, Naples* (106); and *An Old Manor House, Wiltshire* (257), an exceptionally broad, rich, and picturesque group in deep red tints and strong tones. *S. Remo* (73) is, like the last, a signal example of the skill of the draughtsman at its best. Most of these works, delicate, spirited, and bright though they be, lack solidity in some degree.

At 160, New Bond Street may be seen a number of drawings and sketches entitled "Summer Time on the South Coast, from Rye to Penzance," by Mr. C. Gregory, mostly of Cornish and Devonshire scenes in sunlight, and including the sea. As might be expected, they are so very much alike in style, taste, treatment, that their real merit and the attractions of their subjects suffer considerably. Collectively they are brightly painted, brilliant in colour and illumination, deft, but somewhat mannered in drawing, and yet rarely conventional. Among the best are *Mousehole* (1), cottages seen below the cliff-edge, the blue-green sea, bright verdure, and pure sunlight; *Blossom and Sea, Branscombe* (5); *Uphill at Polperro* (9), a narrow street of fishermen's houses; *Sundown, Polperro* (15); *The Mill at Branscombe* (32), a charming subject distinguished by its good effect; *Newlyn* (35), where the picturesqueness of the place is but weakly rendered; *In Lyme Old Town* (52), a fine group of old buildings; and *The Old Mill, Corfe* (53).

Mr. McLean's gallery in the Haymarket is distinguished by two new pictures, of the sort of which we have lately seen more than one in the same place, by Sir John Millais. They are not first-rate specimens of his genius, nor do they illustrate very happily his powers in painting. *Il Penseroso* (30) is in all respects the better—the life-size, three-quarters-length figure of a beautiful, sad-looking damsel,

devoid and pure,
Sober, steadfast, and demure,

apparently moving with slow and even steps towards us, while her pale features wear an earnest expression, and round her full and dreamy eyes darkening rings bespeak a thoughtful, pensive mind that is long accustomed to brooding fancies and melancholy insight. Over her "decent shoulders" a white fichu of muslin is closely drawn; her gown is deep black; black lace mittens cover her hands, which are clasped. There is no denying the charm of the expression or the beauty of this face. The accessories and the dress are admirably managed, but the painting of them is unusually slight. *L'Allegro* (32), a figure of about the same size, is turning from us with a quick movement and an air less gay than the subject demands, and less spontaneous than the skill of the artist might have secured. She wears a Louis XV. costume, with a demi-sacque, powdered hair, and white lace. Her gown is of green, rose, and white. Looking back over her shoulder, she allows us to see her fine and high-bred profile, but the

Quips, and Cranks, and wanton Wiles

are yet to come. We think her shoulders should be wider and her waist more substantial. The coloration of this picture is cheerful, clear, and bright, but it is not warm enough for so gay a subject. In this respect it is undoubtedly much injured by the close proximity of the glowing and tawny mass of colour called *The Queen of the Forest* (33), a masculine and broad picture of a lioness, richly toned and coloured, by Mdlle. R. Bonheur. The stern and fierce

steadfastness of the face of the beast is much to be remembered. The picture is a noble piece of brush work, as free, if not so rich in its impasto, as a Velazquez. Rather painty, somewhat mechanical, heavily handled, and flat is M. C. Wilda's *The Snake-Charmer* (6), a scene in a street in Cairo, where a cobra capers to the music of an Arab's pipe. The design is clever, but the figures of the lookers-on lack life. By M. Munthe is the somewhat mannered landscape of a snowy road, buildings in the distance, and lowering clouds seen in a glowing evening twilight, which is called *On the Way Home* (13). M. Gallegos's *Dancing the Bolero* (15) is a spirited design, but there is some excess of paint and many heavy touches. Still, it is a clever composition of Spanish girls dancing, and possesses much of the sparkle of that modern Spanish school which at its best follows Fortuny, Zamacois, and M. Palmaroli. M. C. Kiesel's *The Billet-Doux* (17) is a dashing clever picture of a lady in black reading a letter. Mr. S. Lucas's *The Latest Scandal* (19) is a clever, but deplorably flimsy sketch of the interior of a London coffee-house in the last century. Mr. Boughton's *A Rainy Sunday* (27) shows much spirit, notwithstanding an excess of paint, heavy handling, and a crude surface and colouring. It contains a dainty figure of a Breton girl in her best finery, standing in a doorway opening on a flooded street, into which she longs to venture, although the weather threatens with utter destruction her white lawns and cap and her crisp skirts of black. We found here two clever, but unworthily slight and trivial pictures by Mr. Fildes, called *An English Maiden* (63) and *A Venetian Gipsy* (53). With these clever "pot-boilers," conspicuous in a collection of "pot-boilers" without cleverness, are shown Mr. Calderon's *Sylvia* (41), Mr. J. L. Pott's *A Successful Rival* (43), John Phillip's *Highland Lassie* (66), and Heer van Haanen's *Venetian Flower-Seller* (69).

The sixth exhibition of the Society of Painter-Etchers, at No. 160, New Bond Street, suffers from a most unfavourable light. Many of the contributions are extremely trivial, mannered, and hackneyed, but a considerable proportion deserve attention. The Society seems to have got rid of a number of incompetent members who did harm to former exhibitions by swamping the works of able men. At any rate, amateurism and its vices of bad drawing, neglected modelling, and trivial motives are much less rife here than formerly. The visitor will find pleasure and instruction in the under-mentioned prints, which do not, of course, exhaust the attractions of the gallery. Mr. F. Short excels in *The Patience, Bosham* (8); *Washing Day, Bosham* (9); the very tender *Per Horse-power, per Hour* (84); the luminous *Staithe* (133); and *A Whitby Mule* (104). Mr. W. Strang, a very unequal draughtsman, in whose etchings the features of a face are not always in natural accord, seldom drew so well or so carefully as in *Portrait* (26). *La Grue du Quai d'Orsay* (31), by M. A. Forel, is an artistic study in the French manner of etching, which is both good and accomplished. Mr. Tristram Ellis has drawn with skill the rigging and sails of the craft in his *Before the Wind* (39), and he has given motion to the ships themselves. Mr. S. Berkeley's *Cilgerran Castle* (40) is a powerful rendering of an impending storm. We always admire the good drawing and regret the somewhat heavy handling of Mr. E. Slocombe's prints, of which *Summer* (41) is unusually good. *The Fountain, Great Court, Trinity, Cambridge* (42), is one of the ablest of Mr. C. O. Murray's capital architectural studies, of which several are here, such as the vigorous, if rather black and over-bitten *Prentice Pillar, Roslyn Chapel* (73); the sound and well-drawn *Canterbury Cathedral* (122); the bright and solid *Magdalen Tower, Oxford* (124); the richly toned and shaded *Shakespeare's Tomb* (131); and the first-rate *Chapel, Charterhouse* (141). We can commend Mr. Urwick's *Village Green* (46); Mr. A. Haig's *Return from the Fair, Pampeluna* (48);

Mr. H. Marshall's painter-like and well-toned *St. Ives Pier* (166) and *Dordrecht* (173); Mr. C. Robertson's *Waste and Lumber of the Shore* (49); Mr. T. C. Farrer's *Melrose* (70), a twilight example of considerable power; Miss E. A. Armstrong's effective and vigorously studied *Village Bakehouse* (86); Mr. P. Robertson's *Butter Walk, Dartmouth* (149); Mr. E. George's *Rialto Steps* (157); and Mr. C. S. de Grave-sande's capital and luminous *High Tide, Katwyk* (168). Did our narrow limits permit, we might enlarge on the goodness of some, but not all, of the contributions of Mr. W. Sickert, Mr. R. Goff, Mr. M. Menpes, and Mr. G. W. Rhead.

While we are going the round of the minor exhibitions we may as well notice that of Dutch water-colour drawings which opened about a fortnight ago at the Goupil Gallery, as most of them have some degree of merit, while many of them are truly fine. Nearly all show that the draughtsmen have not yet fully emancipated themselves from ways of looking at matters that are due to their training and the habits acquired when painting in oil. Water colour drawing being, broadly speaking, quite a young art in Holland and in France, it is hardly to be wondered at that the painters have not yet won all the power from its technique that it is capable of giving them. When a Girtin or a Turner arises in Amsterdam our water-colour painters must look to those laurels which they seem to think no one can share with the English school. At present Dutch work is flat, its coloration dull, and its modelling, though weak, is heavy. There is hardly any sparkle, pure lustre, or firm outlining in the hundred and ten drawings before us. Although they abound in sentiment, it nevertheless is seldom fresh or unhackneyed; still they are free from the mannerisms of a school which, having accepted many conventions, has become fossilized. We notice the following more or less excellent examples: *A Landscape* (2), by N. P. J. C. Gabril; *Grandmother's Pet* (5), by the well-known M. Ortiz; and *Church at Alkmaar* (11), a fine interior in a good Decorated style, drawn with a great deal of spirit, breadth of effect, and feeling for local colour and light and shade. The lack of solidity and the over-great reliance on *chic* in this picture make us uneasy about the future of M. Bosboom, who painted it and a complementary study of a nobler effect and more real beauty, the *Great Church at the Hague* (18). *Still Life* (21), plums in a jar, by Madame S. Mesdag, is vigorous and drawn with breadth. The masculine and rich treatment of *Heads of Lion and Lioness* (28), by M. Jan van Essen, deserves admiration. The same may be said for the fine *Heads of a Tiger and Tigress* (110), by the same. The sincerity of the low-toned and effective *Rotterdam* (37), by M. J. Neuhuys, is promising, and in its honest prose contrasts with the Corot-like *Twilight* (48) of M. E. v. d. Meer. M. H. Mesdag, who is nearly always devoted to the margin of the sand-laden Dutch sea, has painted with warmth, force, and homogeneity *Return of the Fishing Boats* (70), where the craft are rather flimsily delineated. M. Woldrop's *Courtyard* (77) is highly artistic, serious in sentiment, and strong. Excellent in their way, but not calling for special remark, because they are much the same as examples by the same hands previously exhibited, are M. H. Mesdag's capital *Bank of Clouds* (8); *The Little Reader* (10), *Washing Baby* (40), *A Quiet Corner* (85), *Reading the Bible* (102), and *The Goat* (107), all by M. J. Israëls; *Canal at Rotterdam* (86), by M. J. Maris, and his *Dutch Harbour* (93).

FINE-ART Gossip.

THE announcement Mr. C. E. Hallé and Mr. Comyns Carr have made that they have resigned their posts at the Grosvenor Gallery, although not unexpected by those who were acquainted with the affairs of the gallery, is seriously to be

regretted by all who during the last ten years have profited by the courtesy, energy, and tact of the Assistant Directors. Mere gratitude for what they and Sir Coutts Lindsay have effected demands from the public, who have often profited by their enterprise, no small thanks. Owing to them we have enjoyed two exhibitions of drawings of deceased masters superior to anything of the kind which had till then been attempted in this country, or, except in Paris, elsewhere. To their joint efforts the public owes magnificent collections of the pictures of Reynolds, Gainborough, and Van Dyck, as well as of the works of Sir John Millais, Mr. Watts, and Mr. Alma Tadema. It would be difficult to over-estimate the value of these collections as affording educating opportunities to artists, critics, and amateurs in general. For the summer exhibition of pictures by living artists the painters and the public owe an immense debt to the trio of Directors, who, each in his way, deserved high praise. Of course, as Sir Coutts some time since announced that he had taken measures to secure the permanence of the "Grosvenor" as an institution, no doubt can arise of its continuance, at least for the present, on similar lines, if not identical with those it has lately followed. That these are not the same as those which the gallery was originally intended to observe is to be deplored, because the latter were liberal, for some time well observed, and, on the whole, abundantly promising for the future. There will be the greatest difficulty in filling the places of the Assistant Directors, and we understand arrangements have not yet been made. Therefore it is to be hoped that means may yet be found for reconciling their views, backed as they have been by some of the leading contributors to the exhibitions, with those of the Director, who has sacrificed much for art, and of his unprofessional advisers, who can hardly be expected to regard matters from an entirely artistic point of view. It is reported that while the gallery proper is financially successful, several of the exhibitions having been surprisingly so, other portions of the establishment—its library, clubs, &c.—have been less happy. Hence efforts have been made to retrieve the fortunes of the latter by means which may be described as fusing art and fashionable amusements in a way not agreeable to the Assistant Directors and to those painters who, while they benefited by the exhibitions, were the prime cause of their success. On public grounds it is to be hoped the difficulty may be got over, and the gallery maintain the honourable place it has won. The real sufferers by anything like an abandonment of its traditions will be not the magnates of art like the President of the Royal Academy and Mr. Watts, Mr. Alma Tadema, Mr. Poynter, and Mr. Burne Jones, but the second-rate artists who found a happy hunting ground in Bond Street, and the youngsters of promise, not a few of whom are deeply indebted to the perspicacity of those who introduced them to the world. We say nothing of those still younger men who looked to find their opportunity where others had preceded them.

ABOUT the year 1864 the late Sir Gardner Wilkinson bequeathed to Harrow School collections of Egyptian and classical antiquities, containing 950 and 850 objects respectively. These valuable collections remained quite unknown to the general public, and quite uncared for by the school authorities, for many years. Last year Mr. Cecil Torr called the attention of the governors to the neglected condition of the collections, and begged them to give him permission to catalogue the beautiful Greek vases and other classical antiquities which had been huddled together in the new school museum. Permission to do this was granted, and a small sum of money was voted for the purpose of buying a case for the exhibition of the antiquities and for beginning the mounting and rearrangement of them. The whole of the Egyptian collection has been mounted after the plan adopted by the British Museum, and the objects have been distinctly

numbered in red to distinguish them from those of the classical collection, which are numbered in black. Mr. Wallis Budge, of the British Museum, undertook to make a complete catalogue of the Egyptian collection, and this has been printed in hieroglyphic type by Messrs. Harrison & Son, with introductory remarks, list of the principal kings of Egypt, &c. Mr. Torr's catalogue of the classical antiquities contains an excellent introduction to the study of Greek vases and a dissertation upon the need of a systematic study of archaeology in connexion with that of the Greek and Latin classics. Both catalogues have been printed at the expense of Mr. Torr, and will be ready in a day or two. They may be obtained from Mr. Wilbee, the bookseller to Harrow School. The school museum is open every weekday from 8 to 12 A.M. and 2 to 4 P.M.; on Sundays from 1 to 2 P.M. only.

With the suggestion lately made by a correspondent of the *St. James's Gazette*, that the ridiculous and now much dilapidated erection in stucco, in the Euston Road style, called the Temple fountain, should be removed, we heartily agree. The sooner the trumpery wreck is out of sight the better. But we demur to the statement that it would cost so much as 10*l.* to do this and replace the ancient pipe from which issued the simple and graceful jet Johnson, Goldsmith, and others knew: 5*l.* would be nearer the mark.

MR. DUNTHORNE has on view, at his house in Vigo Street, "some sketches and bas-reliefs by the late R. Caldecott."

MR. W. DIERKEN is exhibiting in New Bond Street a selection of pictures from the Paris Salon; and Messrs. Shepherd Brothers have on view in King Street, St. James's, a number of modern paintings by Etty, Barret, H. Dawson, Constable, D. Cox, J. Stark, M. Anthony, E. W. Cooke, and E. Ellis, deceased, as well as works by Mr. Birket Foster, Mr. J. Orrock, Mr. J. Brett, Mr. L. J. Pott, and Mr. B. W. Leader.

THE Fine-Art Society intends shortly to open an exhibition of drawings made on the coast of Cornwall by a company of draughtsmen dispatched from London for the purpose, who have been for some time busily at work.

By way of commemorating the public services of the late Mr. Forster, a statue is to be erected in his honour in the centre of the open space between the Post Office and the Midland Railway Station at Bradford, which, after him, is appropriately named Forster Square.

SIR B. BROWN, mayor of Newcastle-upon-Tyne, has offered to sell to the Wall's End Local Board of Works for 250*l.* the acre of land, worth a much larger sum, on which was the terminus of the Roman Wall. The Board, anxious to defeat the speculating builders, whose eyes were already fixed on the site, has accepted the offer, and will, no doubt, take care that it is duly defended from encroachment and abuses of any sort.

M. FRANÇOIS FLAMENG has given to the Comédie Française his picture representing 'V. Hugo sur son Lit de Mort,' which was painted May 23rd, 1885. It has been placed in the Salle du Comité, Théâtre Français.

ON the 22nd ult. M. Wauters, the erudite Belgian archaeologist, was elected as a Correspondant of the Académie des Beaux-Arts in the place of Herr Keyser, deceased.

M. D. BALTAZZI, during some excavations in Magnesia, has discovered fifteen slabs of the fine frieze of the temple of Artemis, representing a combat of Amazons and Greeks, of which the Louvre already possesses a large portion, discovered by M. Texier in 1835.

EIGHT large frescoes in the Panthéon are nearly completed, and the decorations of that great edifice approach their termination.

It has been decided by the Egyptian authorities to remove from its present damp and

injurious site the famous museum at Boulaq, Cairo.

MUSIC

THE WEEK.

CRYSTAL PALACE.—Centenary of 'Don Giovanni.'
SHOREDITCH TOWN HALL.—'The Red Cross Knight.'

FOR the first time in the history of music the hundredth anniversary of the production of an opera has been celebrated as an event of importance. Mozart's 'Il Don Giovanni' is not the oldest opera that keeps the stage. Leaving out of account the earlier works by the same composer, some of Gluck's productions are not infrequently heard in Germany. But these appeal exclusively to the cultured few who recognize greatness even when cast in an antique mould. 'Don Juan,' on the other hand, occupies a position wholly unique in the lyric drama; musicians generally regard it as the greatest work of its class, and to the general public its truly inspired melodies continue to appeal with irresistible force. Always popular, it is, perhaps, more so now than at any previous stage of its history, and that in spite of the vast changes and developments which have taken place during the past century with regard to opera. The modern Italian school as represented by Rossini, Bellini, and Donizetti is far advanced in its decadence, the star of Meyerbeer has waxed and waned; in Germany and all countries where German music has established itself in favour the mighty genius of Wagner exercises a sway the potency of which increases year by year; and yet, superior to the caprices of fashion, or the natural decay of art-forms, Mozart's 'Don Giovanni' maintains its position unassailed and unassailable. Well may musicians all over the world agree to celebrate the centenary of such a work as this. Unfortunately an occasion so interesting in itself has served to display in the most vivid colours the deplorable condition into which the lyric drama has fallen in this country. We may be quite sure that the concert-room rendering of the work at the Crystal Palace last Saturday was only decided upon when a proper stage performance was recognized as hopeless. Mr. Manns is far too good and conscientious a musician to have lent his countenance to such an unsatisfactory method of doing honour to Mozart if anything better was practicable. Perhaps it was better to celebrate the event in this halting fashion rather than to leave it unnoticed; but to earnest musicians there was much that was painful in thus maltreating a masterpiece of art. This feeling arose partly from the obvious incapacity of some of the artists engaged to do justice to the tasks allotted to them. Opera singers are rarely satisfactory in oratorio, and therefore there is nothing surprising in the inability of concert-room vocalists to cope with dramatic music. That Mr. Frederic King as Don Juan, Mr. Brereton as Leporello, Mr. Egbert Roberts as the Commandant, and Miss Thudichum as Elvira were unfortunately placed cannot be questioned. On the other hand, Mdle. Gambogi was tolerable as Zerlina, Mr. John Probert sang 'Dalla sua pace' and 'Il mio tesoro' with much refinement and charm, and that admirable artist Miss Annie Marriott threw her customary zeal and earnestness into the

part of Donna Anna. It is scarcely necessary to say that the utmost justice was rendered to the accompaniments, but at times the orchestra was too loud for the voices. We have already drawn attention to some curious misstatements in the analytical programmes this season, and more occurred last week. On the title-page we read that 'Il Don Giovanni' was first performed in Vienna, Oct. 29th, 1787; and in an introductory essay it is first stated that a report of the performance appeared in the *Vienna Times* of 1781, and then that "no performance of 'Don Giovanni' took place there till the 7th May, 1787." After this extraordinary jumble of dates and facts it is not surprising to read of "the ponderous incest of Siegfried," nor that in the ball-room scene, "instead of the appropriate violins and bass of Mozart, the modern theatre-goer too often has to listen to a full modern military band." This implies that Mozart wrote for strings only in the scene named; and although in Costa's time trombones were most unjustifiably introduced in the "Trema!" these do not constitute a full military band, and of late years they have been discarded. The carelessness of the anonymous writer is unpardonable, the materials for a trustworthy account of Mozart's opera being as copious as they are readily available.

A full description of Mr. Ebenezer Prout's dramatic cantata 'The Red Cross Knight,' and of its production at Huddersfield on the 7th ult., was given three weeks ago. It is, therefore, only necessary to record its first performance in London by the Borough of Hackney Choral Association at the Shoreditch Town Hall on Monday evening. The event appeared to be regarded with considerable interest, the crowded audience including several eminent musicians. On the whole, the rendering of the work was exceedingly commendable. The fine choir of the Association sang with much spirit and with careful attention to the marks of expression. There were a few slips in the orchestra, and the *ensemble* was not always perfect, though there was no serious ground of complaint. Miss Clara Leighton sang the part of Lady Edith in a very earnest and painstaking manner, Miss Hilda Wilson was, of course, admirable as Blondel, Mr. H. Piercy proved quite equal to the music of Roland, and Mr. Bantock Pierpoint as Lord Morice and Mr. Watkin Mills as King Richard completed an efficient cast of soloists. The work was heard with the utmost attention, and most cordially received, though, in accordance with the rules of the Association, there were no encores.

SIR G. A. MACFARREN.

It is with feelings of profound regret that we announce the sudden death last Monday afternoon of Sir George Alexander Macfarren, Professor of Music at the University of Cambridge and Principal of the Royal Academy of Music. He had been out of health for some little time; but no serious apprehension was felt, and the end has come with a shock so much the greater because totally unexpected. By his death a gap is left in the front rank of English musicians which will not easily be filled.

The deceased musician was born in London on March 2nd, 1813, and was, therefore, in the seventy-fifth year of his age. He studied music under Charles Lucas at the age of fourteen, and

in 1829 entered the Royal Academy of Music, where he took lessons from Cipriani Potter. Five years later he was appointed professor in that institution. He had already begun to make his mark as a composer. His first symphony was written at the age of fifteen, and in 1834 he had already produced three other works of that class, his fourth symphony (in F minor) being given in that year at one of the concerts of the Society of British Musicians. His overture to 'Chevy Chase,' one of the best of his orchestral works, was written in 1836. In 1838 he essayed opera for the first time, his 'Devil's Opera' being produced at the English Opera-house. It was followed by 'Don Quixote' (1846), 'Charles II.' (1849), 'Robin Hood' (1860), 'Jessy Lea' (1863), 'She Stoops to Conquer,' 'The Soldier's Legacy,' and 'Helvellyn' (all in 1864). He also wrote several cantatas, among the most important being 'Lenore' (1852), 'May Day' (1856), 'Christmas' (1860), and 'The Lady of the Lake' (1877). Not until late in life did he attempt the oratorio, his first and best work of this class being 'St. John the Baptist,' produced at the Bristol Festival of 1873. His other oratorios are 'The Resurrection' (Birmingham, 1876), 'Joseph' (Leeds, 1877), and 'King David' (Leeds, 1883). In addition to the large works already named he produced an enormous quantity of chamber music, church music, and songs, the amount of which is the more astonishing when it is remembered that during the latter part of his life he was totally blind, and that the whole of his later works had to be written from his dictation by an amanuensis.

It is, however, less as a composer than as a profound theorist and writer on music that Macfarren will take his place in the history of the art. When in 1845 the late Dr. Alfred Day published his 'Treatise on Harmony,' Macfarren was the only musician of mark who gave in his adhesion to the system, against which the prejudice among professors was so strong that it was forbidden to teach on Day's system at the Royal Academy. It is, perhaps, not generally known that Macfarren had to resign his professorship because he persisted in teaching what he believed to be the truth as regards harmony, though he was subsequently reinstated when more liberal views began to prevail. In 1860 he published his 'Rudiments of Harmony,' founded on Dr. Day's system; and this work was followed in 1867 by 'Six Lectures on Harmony' delivered at the Royal Institution of Great Britain, in which the same views are set forth and illustrated by numerous examples from the works of the great masters. In 1875 he published his interesting 'Eighty Musical Sentences to illustrate Chromatic Chords,' and in 1879 his valuable treatise on counterpoint. This list by no means completes the record of his literary labours: he was a frequent contributor to the *Musical World*, the *Musical Times*, and other papers; he wrote many of the lives of musicians for the 'Imperial Dictionary of Universal Biography'; and he was for many years the writer of the analytical programmes for the Philharmonic Society. Though his literary style is at times somewhat involved, his perfect mastery of the subjects he treats renders his writings most valuable to the musician. This is not the time nor place to discuss his theories of harmony; but it may at least be said that his views are rapidly gaining increased acceptance, and are treated with respect even by those who differ from them.

On the death of Sterndale Bennett in 1875, Macfarren succeeded him in the Chair of Music at Cambridge, and as the Principal of the Royal Academy. As a teacher he was essentially thorough. He possessed the art of winning the warm regard of his pupils, by whom he will be sorely missed. In his musical views he was a curious mixture of the conservative and the radical. While in some of the examples to be found in his own harmony book progressions of a very extreme character are to be met with, he

entertained an almost morbid horror of much of the music of the new school, especially of the works of Wagner. It is, nevertheless, unquestionable that his conservative tendencies made him admirably suited for his position at the head of the Academy; for all experienced teachers will agree in the view he held so firmly and expressed so frequently, that the student must first learn to obey the rules before he can be allowed to break them. As a teacher and an examiner Sir George Macfarren's memory was marvellous. For the purposes of apt illustration he appeared to have all the works of the great masters at his fingers' ends; and it was often surprising to hear him, after he had become entirely blind, point out all the mistakes in a long exercise which a pupil had played through to him only once.

We have rendered but imperfect justice in this notice to the memory of one who, whether we consider the extent or the versatility of his powers, may justly be ranked as one of the greatest musicians that England has produced during the present century. His name, we believe, will live in the history of English music as well as in the memory of his friends. His place at the Royal Academy will be most difficult to fill; in the interests alike of the institution itself and of the cause of art, it is to be hoped that the directors may be guided to a wise choice.

MADAME JENNY LIND GOLDSCHMIDT.

RECENT paragraphs in the daily papers have prepared the public for the decease of Madame Goldschmidt, which took place at Malvern on Wednesday morning. Unlike the distinguished musician whose obituary is given above, the Swedish vocalist had long since retired from public life, and her stage career was as brief as it was phenomenally brilliant. Jenny Lind was born in Stockholm in 1820, and at a very early age manifested extraordinary aptitude for music. Her capacity for reading at sight and her retentive memory were as remarkable as her vocal skill, the latter being as much acquired as bestowed by nature. Like Pasta and Viardot, and unlike Malibran, Grieg, and Tietjens, her voice was naturally defective, and it was only by the most careful training and indomitable perseverance that it became flexible and thoroughly under control. All authorities agree that as regards mere brilliant vocalization Jenny Lind was surpassed by other singers of her time, and her success was in great measure due to the enthusiasm she brought to bear on everything she attempted. Strictly conscientious, and believing that she had a divinely appointed mission, she studied every part down to the minutest details, and her earnestness, of course, communicated itself to her hearers, and created that spell of personal fascination which is the most valuable attribute an artist can exercise. It was owing to the establishment of the Royal Italian Opera in 1847 that Benjamin Lumley at the old house endeavoured to secure the Swedish *prima donna*, and doubtless had considerable difficulty, as she had signed an engagement with Bunn, which she had repudiated. But many of the stories circulated by the impresario of Her Majesty's were doubtless apocryphal, and the art of puffery was carried in her case to an extent impossible in our own day, much as we have retrograded in operatic matters. Jenny Lind's resolve to retire from the stage in 1849 has been variously explained, but it is most likely that the course was dictated by her own good sense. Even in the limited *répertoire* in which she appeared her success was far from equal, and being conscious of the limitations of her own powers, she very wisely elected to be content with the enormous favour she had already enjoyed. Subsequently she gained triumphs in the concert-room here and in America; but her voice gave way at a comparatively early age, and she made no attempt to trade on her past reputation. As the wife of Mr. Otto Goldschmidt, however, she won golden opinions

as a teacher, and took a very active part in the foundation of the Bach Choir, singing as a member of the chorus until the last two or three years. Here was another proof of that disinterested devotion to art which characterized her from first to last. She leaves no void in the world of music, but she will be remembered not only for her vocal gifts, but for her rare qualities of mind and heart. From an early age she devoted a large part of her income to charitable objects, and was always ready to help those who she believed really needed assistance.

INDIAN MUSICAL INSTRUMENTS AND SANSKRIT SONGS.

RAJA SIR SURINDRO MOHAN TAGORE has presented a set of forty-two musical instruments to the Oriental Institute at Woking which will not only be interesting to students of the history and practice of Indian music, but also to musicians and Orientalists generally. He has accompanied his gift by a most interesting publication of Sanskrit melodies adapted to the piano and violin, and illustrated by drawings of the mythological and other events which those melodies celebrate. The Sanskrit text is accompanied by an English translation. The set to which I refer comprises stringed instruments, commencing with the most difficult of all Hindu musical instruments, the Mahati Vina, which is said to have been invented by the renowned sage Narada, and ending with various modern instruments of quaint design and exquisite workmanship. That we have much to learn from Sanskrit music has been pointed out by the well-known Hungarian violinist Reminyi. I need only refer to the Sruti Vina, which shows the twenty-two *srutis* or enharmonic intervals that exist in an octave, and to the minute musical descriptions of various hours of the day or night. Not the least of the services which Raja Sir Surindro Mohan Tagore has rendered is his establishment of an Oriental Academy of Music in Bengal; whilst his publication of Jubilee Sanskrit melodies will enshrine in the most ancient of languages the loyalty of this nobleman. Reverting to a description of the instruments, we have the Sarod, formerly used in royal processions, various varieties of the Rabab, and the simple one-stringed Ektara, used by religious mendicants to accompany pastoral songs. The peacock instrument, the Shanktika Vina, the hollow of which is made of mother-of-pearl, the Sitara, the fish-like and other stringed instruments "for the drawing-room" or to accompany the female voice, are all alike curious and instructive, though the ethnographer will be more interested in the peculiar violin used by gate-keepers, the mandoline of the religious mendicants, the catgut "Jew's-harp" of the singing beggar, and the horsehair instrument of grooms.

Coming to wind instruments, we have, of course, the Bansi or Indian flute, with which the god or hero Krishna charmed numerous milkmaids; the flageolets, that only emit sweet sound when held in a peculiar way in the lips; the hautboys of Orissa; the snake-charmer's flute; and the pen-instrument.

The "pulsatile instruments covered with skin" begin with the hymnal Mridanga, said to be invented by Brahma himself, and its modern form, the Banya and Tabla. The Dholaka, played in semi-operatic performances; the Khol, to accompany the Kirtana and other religious songs; the Dhaka of martial memory, but now played during the saturnalia of the Durga Puja; the cymbal; the classical "tortoise" instrument; and the "key-note indicator," said to be invented by the Celestial musician Tumburu, complete this charming collection. I miss, however, in it the puzzling Nyastaranga, which has attracted so many distinguished visitors to the Raja's soirées at Calcutta. It is trumpet-shaped, and held to the apple of the throat, the trained muscular pressure of which, inexplicably enough, is sufficient to evoke sound.

It is Arthur Schopenhauer's ship of the deserting desire has been Cowen. more wor to be co necessary their late The f attended mental p works by c minor, Op. 70, rendered Halle; a played by Handel's Gounod's which ha antiated. On M crowded, last appe thoven's father, M both of v Schuman and Loc played b pearance gramme. Miss recital, Princes' artist, w played c with acc no lack present Her bes which w had the in Rub violence contribu We ha ings of Orchest doing m The rep the foun season f twenty- have be talented three or trust th all the s THE concerts been iss commen on Febi orchestr selected aiah, ar of the chosen, viously number of our for the concerts the cho appoint The mian M Saloon evening THE under t

Musical Gossip.

It is officially stated that, owing to Sir Arthur Sullivan's having resigned the conductorship of the Philharmonic Society, on the plea of desiring to be free from binding dates, the post has been offered to and accepted by Mr. F. H. Cowen. No English musician could be named more worthy of the honour, and the directors are to be congratulated on having been spared the necessity of looking abroad for a successor to their late conductor.

The first Saturday Popular Concert was attended by an immense audience. The instrumental part of the programme consisted of works by Beethoven, including the Quartet in *c* minor, Op. 18, No. 4; the Trio in *e* flat, Op. 70, No. 2; the Sonata in *a* flat, Op. 26, rendered in his best manner by Mr. Charles Halle; and the Violin Romance in *c*, Op. 40, played by Madame Néruda. Mr. Santley sang Handel's air "Del minacciar del vento" and Gounod's "Le nom de Marie," with both of which *habitués* of these concerts must be rather initiated.

On Monday St. James's Hall was again crowded, Master Josef Hofmann making his last appearance as pianist. He played Beethoven's "Sonata Pathétique," and, with his father, Mozart's Sonata in *d* for two pianofortes, both of which have been heard at his recitals. Schumann's Quartet in *a* minor, Op. 41, No. 1, and Locatelli's Sonata in *d* for violoncello, played by Signor Piatti, who made his first appearance this season, were included in the programme. Miss Lena Little was the vocalist.

MISS MATHILDE WURM gave a pianoforte recital, or rather chamber concert, at the Princes' Hall on Tuesday evening. The young artist, who is a pupil of Madame Schumann, has played once or twice at the Popular Concerts with acceptance. She has plenty of vigour and no lack of technical proficiency, but she is at present rather wanting in refinement and repose. Her best effort was in Schumann's "Papillons," which were effectively rendered. Miss Wurm had the invaluable assistance of Signor Piatti in Rubinstein's Sonata in *d* for piano and violoncello, Op. 18, and Madame Sophie Löwe contributed some songs.

We have received the Report of the Proceedings of the second season of the Westminster Orchestral Society, an association which is doing much good work for the cause of music. The report shows a continuous progress since the foundation of the Society. During the past season four symphonies, three concertos, and twenty-one overtures, besides smaller pieces, have been rehearsed, under the direction of the talented conductor, Mr. C. S. Macpherson, and three orchestral concerts have been given. We trust that the Society will receive in the future all the support which its earnest efforts deserve.

The prospectus of the fourteenth series of concerts of the Glasgow Choral Union has just been issued. The subscription series, which will commence on December 13th, and terminate on February 2nd, 1888, will consist of seven orchestral and three choral concerts, the works selected for the latter being "Elijah," the "Messiah," and Berlioz's "Faust." The programmes of the instrumental concerts are excellently chosen, and include several works not previously heard in Glasgow. The orchestra will number about seventy-five performers, many of our best London players being engaged for the more responsible posts. The orchestral concerts will be conducted by Mr. Manns, and the choral by Mr. Joseph Bradley, the newly appointed chorus-master to the Union.

The first concert for the season of the Bohemian Musical Society was given in the Grand Saloon at the Crystal Palace on Thursday evening.

The Finsbury Choral Association, which, under the conductorship of Mr. C. J. Dale, has

done good work for art in past years, will give three subscription concerts at the Holloway Hall during the coming season. The works to be performed are Mr. Barnby's "Rebekah" (under the direction of the composer), Gade's "Crusaders," Mendelssohn's "Elijah," Gounod's "Gallia," and Sullivan's "Martyr of Antioch," which it is hoped the composer will conduct.

The death is announced of Mr. Carl Mangold, the well-known teacher of the pianoforte and harmony. Born in 1812, Mr. Mangold was a pupil of Hummel, and in early life attained some reputation as an executant. He also wrote a quantity of pieces, some of which were popular in their day. For many years, however, he confined himself to teaching, and was one of the most esteemed professors at the Guildhall School of Music.

We have also to record the death of M. Massol, the once celebrated French baritone, who created a number of parts in operas by Meyerbeer, Auber, Rossini, and other composers. He also appeared at Covent Garden Theatre during the early years of the Royal Italian Opera. M. Massol retired as far back as 1858.

MR. BOOSEY is organizing a special choir for English part-songs and madrigals at the forthcoming season of London Ballad Concerts. Mr. Josiah Booth will be the conductor.

MR. CHARLES HALLE commenced the thirtieth season of his concerts at the Free Trade Hall, Manchester, last Thursday week, when his programme included Schumann's Symphony in *d* minor, Beethoven's First Concerto (played by Mr. Halle), the Overture to "Oberon," the introduction and final scene from "Tristan and Isolde," the ballet music from Rubinstein's "Der Dämon," pianoforte solos by Mr. Halle, and vocal music by Madame Lilian Nordica. Last Thursday Josef Hofmann was announced to play Mozart's Concerto in *d* minor; and Mendelssohn's "Italian" Symphony, Smetana's "Lustspiel" Overture, and Cherubini's Overture to "Ali Baba" were among the works to be given.

It will be remembered that a special feature of the Newcastle Exhibition, which has just closed, has been the daily concerts and pianoforte recitals given in the building free of charge. Messrs. Hirschmann & Co., the managers of the concerts, have just printed the catalogue of the chief works performed. In all 148 concerts were given, and the programmes included more than 1,000 items. The catalogue shows that one septet, two quintets, five quartets, ten trios, sixty-five duets for piano and violin, thirteen duets for two pianos, and nine duets for two performers on one piano were given, besides a very large number of piano solos and songs. Forty-three pianists, fifteen stringed instrument players, nine wind instrument players, and twenty-six vocalists took part in the concerts, many of whom appeared several times. A series of daily concerts extending from May 12th to October 29th is probably unique, and Messrs. Hirschmann & Co. must be congratulated on the enterprise they have shown.

A DAY or two before the death of Madame Lind Goldschmidt one of her contemporaries and early rivals on the operatic stage of Stockholm, Miss Hertha Westerstrand, died in her country house in Södermanland. Miss Westerstrand's voice, from which at first the greatest success was anticipated, proved to be unequal to sustained exertion, and she never accepted an engagement outside Sweden, where for a short time her reputation as a *prima donna* was very high indeed. She was born in 1821.

M. MASSENET's opera "Le Cid" has recently been given, for the first time in Germany, at the Frankfurt opera-house. The same work is now in rehearsal at Hamburg, where an opera, "Dalibor," by the Bohemian composer Smetana is also in preparation.

DRAMA

THE WEEK.

ROYALTY.—Performances of M. Coquelin: "Don César de Bazan."

VAUDEVILLE.—Morning Performance: "In Danger," a Drama in Three Acts. By W. Lestocq and Henry Cresswell. DRURY LANE.—Morning Performance: "Nitocris," a Drama in Five Acts. By Miss Clo. Graves.

BETWEEN the character of Don César de Bazan as conceived by Victor Hugo in "Ruy Blas," and as transformed by MM. Dennery and Dumanoir in the play now revived, there is a difference on which Théophile Gautier in some eminently characteristic passages insists. The ragged hidalgo would never, for the sake of a supper and a drink, or even for the substitution of the death of a soldier for that of a criminal, have given to an unknown woman, by whom it is obviously to be dishonoured, the name bequeathed him by generations of counts of Garofa. That the brilliant sketch of Hugo was worthy of being converted into a picture is shown by the fact that Hugo himself wrote a comedy, unacted as yet, entitled "Une Aventure de Don César de Bazan."

The Don César whom M. Coquelin presents is not the Don César of "Ruy Blas." That it is the Don César of MM. Dennery and Dumanoir may be maintained. He is a Frenchman, not a Spaniard, but such the authors present him. A very fair specimen of a Gascon of the old days, he is gay, dissipated, quarrelsome, brave, aggressive, insolent. Not a spark of dignity is there in him, but is such necessary? His familiarity has the easy effrontery of one sure of his blade and his wrist, and accustomed to be respected for his prowess. Underneath the garb, courtly or warlike, struts Figaro. It is a Figaro unacquainted with stripes and unfamiliar with fear. The soul, however, is there. Now this character M. Coquelin presents to perfection, not possibly with the firmness and picturesqueness that have been assigned it by Frédéric Lemaitre, and even by Fechter, but with marked success. Granting that the reading is correct, it is not easy to challenge the rendering. A little slovenliness in the surroundings, which he should not permit, is all that can be advanced against the performance. M. Coquelin does not drink with his executioners. Some obviously empty cans are clinked, but it is, indeed, a Barmecide feast for which to give his name to an assumable wanton. To the traditions of opera it is possible that this carelessness is attributable.

"In Danger," which after being given at Brighton was played at the Vaudeville on Tuesday afternoon, is a curious and in the main ingenious piece. A portion of the intrigue is stagily managed, and the leading idea, which confines for a long period in a gambling hell a couple of innocent English girls, is not particularly happy. A fair amount of interest is, however, inspired, and some effective situations are obtained. It was well acted all round. The only characters calling for comment are, however, those of the two girls. As the elder, who, through devotion to her lover, bears during some months the accusation of a murder which she believes him to have committed, Miss Florence West displayed singular earnestness

and passion. Her outbursts were the more impressive as her grief at other points appeared rather vapourish. Miss Webster meanwhile as the other sister committed the perhaps pardonable error of substituting for the girl depicted by the dramatists a second so much brighter and more attractive that her actions seemed in opposition to her character.

'Nitocris,' produced on Wednesday afternoon at Drury Lane, is an ambitious effort. It shows some imagination and suggests that its author may produce better work. It is, however, rhetorical rather than dramatic, is unequally written, and not too intelligible. Miss Alma Murray, Miss Sophie Eyre, Mr. Barnes, and Mr. Fernandez played the principal characters, but failed to assign them any distinct individuality. The action of the play is laid in Memphis and its environs, B.C. 1420.

Dramatic Gossip.

MR. JOSEPH HATTON is engaged with Mr. J. L. Toole upon the life, work, and reminiscences of that popular comedian. The leading chapters will appear under the auspices of the Tillotson Newspaper Syndicate before publication in volume form.

LAST Saturday night the students attending the classes at Toynbee Hall on Shakspeare and Elizabethan literature performed with marked success a scene from Marlowe's 'Tamburlaine,' the death of Zenocrate. Marlowe's verse is rarely recited nowadays, and the experiment was bold. The performance excited the keenest interest in a large East-End audience, and the performers displayed remarkable intelligence and elocutionary skill.

ON Monday Mr. Irving, Miss Terry, and the Lyceum company will appear at the Star Theatre, New York, in 'Faust.'

THIS evening will witness the performance at the Globe of Mr. Grundy's new comedy 'The Arabian Nights,' and the production at the St. James's of an altered version of Mr. C. M. Rae's adapted comedy 'The Witch,' with Mrs. Rae and Miss Sophie Eyre in their original characters.

'BRIDGET O'BRIEN, ESQ.,' is the title of a two-act farce by Messrs. Fred Lyster and John F. Sheridan produced at the Opéra Comique. It is a species of continuation of 'Fun on the Bristol,' in which Mr. Sheridan repeats his performance of Mrs. O'Brien, but it is much less diverting than its predecessor.

A SLIGHT piece founded by Mr. Cleary upon a story by Mrs. Burnett, and entitled 'Editha's Burglar,' has been played at the Princess's. It shows the subjugation of a burglar by the prattle of a child into whose room he has broken. By a rather stagy coincidence the child proves to be his own.

IN consequence of indisposition on the part of Mr. Clayton, Mr. Alfred Bishop has appeared at Toole's Theatre as the Dean in 'Dandy Dick,' his own rôle of Blore being assigned to Mr. Gilbert Trent.

MR. JONES'S new comedy 'Heart of Hearts' was played at the Vaudeville on Thursday afternoon.

TO CORRESPONDENTS.—E. R.—F. G. M.—received.
A. F. C.—We fear it would not do.
W. C.—Such announcements do not, we fancy, interest English readers.

A. A.—The book is so little known that it does not seem worth while discussing whether its author has borrowed or not.

No notice can be taken of anonymous communications.

Erratum.—P. 557, col. 3, last line, for "thick" read *thin*.

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